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TOP 15

For what it's worth, here are the Maximum Rock'n'Roll crew's current Top 15 lists. Please send us your records or tapes (2 copies of vinyl, if possible--one for review and one for airplay. The address is: MRR/ P.O. Box 288/ Berkeley CA 94701.

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DIRTY SCUMS-Dirty Songs From...-LP
DRI-Dealing With It-LP/The EDGE-EP
FALL-Rollin' Danny-45
GANG GREEN-Skate to Hell-45
GEPOPEL-Paracide-EP
LAITZ-Balance of Power-TP
NEGATIVE FX-LP
RAMONES-Bonzo Goes to Bitburg-EP
SAMURAI-I'm a Person...-EP
VARIANT CAUSE-Marathon Man-45
V/A-Na Eller Aldri-EP

RUTH SCHWARTZ
A RANCID VAT-EP
ASEXUALS-LP
PHILIP BOA & VOODOO CLUB-LP
CAMPER VON BEETHOVEN-LP
CAPITAL PUNISHMENT-When Putsch Comes..-LP
DIDJITS-TP
FALL-Can't Get Ahead-45
LEATHER NUN-506-EP
NOTA-NOTA-LP
PLAIN WRAP-Original Music-LP
REALLY RED-Rest in Pain-LP
RITES OF SPRING-LP
VOLCANO SUNS-LP
V/A-Alive and Kicking-EP
V/A-Plow!-LP

PUSHEAD
NUCLEAR SALT-Hang the Pope-TP
AMEBIX-Arise-LP
INFERNO-Son of God-EP
MURDER INC 3-There is no After-12"
POSSESSED-LP
CHRIST ON PARADE-Sounds of Nature-EP
CAPITAL PUNISHMENT-When Putsch Comes..-LP
RATTUS-Ihmiset-EP
CANCEROUS GROWTH-LP
GEPOPEL-Paracide-EP
PANDEMONIUM-Wir Fahren-EP
FUNERAL ORATION-LP
DAMNED-Phantasmagoria-LP
KREATOR-LP
HIRAX-LP

TIM YOHANNAN
V/A-Na Eller Aldri-EP
V/A-Drinking is Great-EP
V/A-Alive and Kicking-EP
VERTICAL HOLD-Biohazard-45
STEVE STILLETO & SWITCHBLADES-EP
STOMACH MOUTHS-45
SS-LP/DRI-LP
RAMONES-Bonzo Goes to Bitburg-EP
NEGATIVE FX-LP
NEGAZIONE-EP/INFERNO-EP
GRB-TP
EMG-TP/DIDJITS-TP
CAPITAL PUNISHMENT-LP
BOSKOPS-LP/DECLINO-LP
BLOOD FARMERS-EP

KENT JOLLY
CAPITAL PUNISHMENT-When Putsch...-LP
DRI-Dealing With It-LP
GANG GREEN-Skate to Hell-45
RITES OF SPRING-LP
NEGATIVE FX-LP
CELIBATE RIFLES-Quintessentially Yours-12"
MARGINAL MAN-Double Image-LP
GREEN ON RED-Gas Food Lodging...-LP
ACCUSED-Martha Splatterhead-12"
BOYS FROM NOWHERE-Beg..-45
V/A-Drinking is Great-EP
MIRACLE WORKERS-Inside out..-LP
13th FLOOR ELEVATORS-Fire in My Bones-LP
ENGLISH DOGS-Forward Into Battle-LP
MICRONOTZ-The Beast That...-LP

D[illegible]OWNE
DESCENDENTS-I Don't Wanna Grow Up-Lp
SONS OF ISHMAEL-Hayseed Hardcore-EP
TEXAS INSTRUMENTS-12"
V/A-Drinking is Great-EP
GOVT ISSUE-Give Us a Stabb-12"
RITES OF SPRING-LP
HAPPY FLOWERS-EP
UPRIGHT CITIZENS-LP
DOCTOR'S MOB-LP
NOTA-NOTA-LP
BRENT LEWIS-Self-Abasement-TP
RANCID VAT-Rulebreakers Rule-EP
GANG GREEN-Skate to Hell-45
BEAT HAPPENING-TP
WILL RIGBY-

MARTIN & JASON/Leading Edge
RITES OF SPRING-LP
V/A-New Jersey's Got It?-LP
NEGAZIONE-EP
TELL TALE HEARTS-LP
GOVT ISSUE-Fun Never Ends-LP
ASSAULT-TP
HONOR ROLE-45
GANG GREEN-Skate to Hell-45
DICKS-These People-LP
ICONOCLAST-EP
INDIGESTI-BCT TP
NEGATIVE FX-LP
KORO-EP
FRONT-Man, You Gotta Move-LP
Any UB40

JEFF BALE
ALIEN SEX FIEND-E.S.T.-45
BOYS FROM NOWHERE-Beg-45
CORNFLAKE ZOO-Hey Conductor-45
D.R.I.-Dealing with It!-LP
DESCENDENTS-I Don't Want to Grow Up-LP
DIRTY SCUMS-Dirty Songs...LP
GANG GREEN-Skate to Hell-45
MIRACLE WORKERS-Inside Out-LP
RAMONES-Bonzo Goes to Bitburg-45
SAMURAI-I'm a Person...EP
STEMS-Make You Mine-45
STEVIE STILETTO-Bogus Life-EP
V/A-Alive & Kicking-EP
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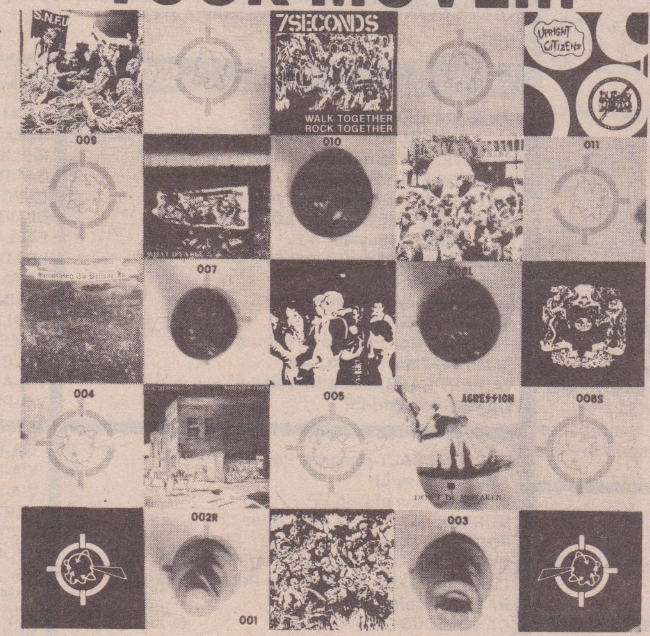

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7SECONDS

9-Regina
(Beat)
10-Winnipeg
(Hall)
11-Minneapolis
(7th St. Entry)
12-Des Moines
13-Kansas City
14-Indianapolis
15-Madison
16-Milwaukee
18-Chicago
(Metro)
19-Cincinnati
20-Columbus
21-Cleveland
22-Flint
23-Detroit
24-Toronto
25-London
27-Montreal
28-Burlington
29-Rhode Island
30-Connecticut
(Anthrax)
31-New York
(Rock Hotel)
SEPTEMBER
1-Boston
More T.B.A.

S.N.F.U

9-Jacksonville
(7-30 Club)
10-Orlanto
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13-Tallahassee
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(Loft)
15-Chattanooga
(Nucleus)
16-Atlanta
(Metroplex)
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27-Columbus
28-Cleveland
29-Pittsburgh
(Electric Banana)
30-New Jersey
31-New York
(Rock Hotel)
SEPTEMBER
1-Boston
2-Rhode Island
More T.B.A.

UPRIGHT-CITIZENS

9-Los Angeles
(Olympic)
10-San Diego
(Hall)
11-Las Vegas
(That's Entertainment)
12-San Francisco
(Hall)
13-Reno
(Hall)
15-Eugene
16-Seattle
(Rock Theatre)
17-Portland
(Satyricon)
18-Twin Falls
(Hall)
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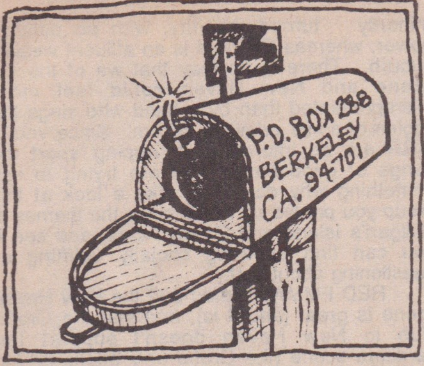


DEPUNKING THE THEORY

Dear MRR:

I've read lots of letters throughout dozens of issues. I've always contained myself when I became highly pissed off while reading narrow-minded or one-sided views, until now. In issue #26, the newspaper clipping "De-punking and De-metalizing" set my brain on fire! In particular, these quotes: "These kids have been totally brainwashed by this stuff. They've got to be de-punked, de-metalized" (by someone named Bodenhamer), "This whole movement is about hate--hating your school, your parent, everything," by Reevah Simon, "It teaches them that the world is worthless, that it is hopeless and there is nothing to live for," also by Reevah S., and especially this one-"YOU HAVE TO TREAT THEM LIKE CHILDREN. Follow them everywhere, get the names and addresses of their friends. Complete surveillance. YOU'VE GOT TO MAKE THEM SEE THAT THEY HAVE NO CHOICE BUT TO OBEY." (That's freedom?)

Well first, you Mr. Bodenhamer, not I, are brainwashed. You are a puzzle piece when you're born and there is a little notch in Society waiting for you; you've filled it perfectly like the cutout clone that you are. Second, you will never de-anything us because it goes against the very constitution you live under and pledged to for 12 years in school. Third, the "movement" is not about hate, it's about thinking for yourself. When someone, like you dear Reevah, tries to alter our thinking and snuff out our scene, we get pissed off and that breeds hate. Fourth, the world is not worthless and that is not a popular belief. However, it is close to hopeless as long as political power is in the hands of the few. Especially a few who think what they want is what everyone wants. Finally, back to Bodenhamer, my calm writing has run out. Mr. B., I fucking hate you! "No choice but to obey". ? FUCK YOU. I say your god damn dominate hormones should be de-Bodenhamered. Comments and criticisms:
Brad/ 1000 Ashley Ave./ I.H..B., FL 32937

Dear MRR Readers:

I'm writing to anyone who read the newspaper clip about "de-punking and de-metalizing." (MRR# 26). Don't be fooled! "Heavy metal" is not "anti-establishment"! Head-bangers will spend their teenage years listening to boring music, being pressured into taking drugs and chanting religious words. The biggest idiots will continue this 'til their twenties and thirties. When they are too old to be head-bangers, they'll become "Twice Born Christians" and feel guilty about the previous years. If punk crosses with heavy metal, punks will meet the head-bangers at the altar. My point, heavy metal is a tool of fascist fundamentalist religion so a mixing of punk and metal would destroy the whole meaning of punk.
Eric the Heretic/ 4320 Washington, N.E., #35/ Albuquerque, NM 87109.

P.S. When punks do something punk music is blamed. What about other people when they beat, murder and make war--is it country, classical, gospel or the Lithuanian polka that caused it?

GOOD FOR THE GOOSE

Dear MRR,

In response to the sudden (or maybe I've just suddenly noticed it) hype about girls getting off their asses and being people, not girlfriends, groupies or punkettes--well, I couldn't agree more.

In the past I was always so-and-so's girl. I was real cute and devoted. I had a lot of ability (or maybe potential is a better word) but my boyfriend's band or my boyfriend's wants and needs were more important. I got pushed around at times and at times I got all the attention I wanted. One usually compensated for the other--or so I thought.

Recently, a boyfriend (skinhead) literally kicked the shit out of me. That sort of broke up our relationship. Without a boyfriend I realized that I hadn't really been a person before. Now I've rediscovered all the really neat things I can do.

I'd like to thank (and agree with) Helga the Elder, Lydia Richardson, and Mars (?) for confirming my feelings about all of this. And a very special thanx to Ian Parks for making me realize that not all skins are assholes and for helping me keep an open mind.
C.B. in D.C.

Dear MRR,

In response to that girl who was used in #25, I would like to say that her song was very good and every word of it was true. Second, I think she should know that there are guys out there who aren't involved in the "double standard". It seems everyone is fighting for some cause, be it peace, animal rights, women's rights, etc. We should be fighting for respect; respect for our fellow humans. To get used by some guy is a pretty mind-screwing-up ordeal, almost like getting raped. A sense of hatred, frustration, etc., shoots through you like a knife. Ever since we could first learn things, our minds have been filled with other people's stupid ideals and beliefs, some passed on generation after generation. We should rethink our beliefs and determine whether they are good or some stupid principle that doesn't make much sense ("good for one person, bad for another").

For some reason, guys think their ultimate goal in life is to have sex, and to have it with as many girls as possible. Another notch on their manly egos ("Once a guy gets sex from a girl, she is used and should be disposed of immediately. You got what you wanted, what good is she now? You have reached you 'goal', time to find a new challenge". Think of the girl's feelings for once. You sweettalked her into sex; don't be a liar after you get what you want. And don't be an ass and think she's a slut and you're just a man. What's good for the goose is good for the gander.
Dough-Boi Kabob/ 2401 Pecan/ Visalia CA 93277

Dear Dough-Boi,

Unfortunately, regardless of who started using who first, both sexes are abusing the shit out of each other now. While it's good for females to let guys know about how they feel towards "typical" male behavior, it's also important for women to recognize that in these "liberated" days, their gender has learned to be like men, in both good and bad ways. It's not just women that suffer being "used", and there's honest and dishonest types on both sides of the fence, so to speak. Tim

Dear MRR,

This is in response to A.C.'s letter in #25. At the recent DICKS show, I was going outside the club, when in front of me was this girl and guy arguing. He was calling her all sorts of crap, like "bitch" and "slut" and then slapped her, turned, and walked out. She, in turn, filled with anger, tried to hit at him as he walked out. Everyone who was around at the time just kind of passed it off. I didn't. She turned to me and I asked her if she was all right. She didn't say a word at first, but put her arms around my neck and cried on my shoulder. When she finally looked up she said that she loved him. I asked her how she could could love somebody that hit her and called her names. She was pretty fucked up too, and constantly asked me if I was her friend and if I would go tell that guy that she loved him. Well, it was obvious that I could have done lots of things. But the fact is I'm not some mindless monster who takes advantage of anybody (including females). I was filled with anger to the fullest extreme and wanted to beat the hell out of that guys. But I know that wouldn't have made any difference. It just pisses me off to no extreme to see this happen to girls, though at times I've seen girls at shows be whisked away by some guy just because he has a mohawk or plays in a band. The purpose is to LOVE not to FUCK. Thanks from one of the "nice guys". Please write:
Rusty Breeding/ 9731 Kemp Forest/ Houston TX 77080

Dear MRR:

In response to several letters in issue #26, I'd like to say that insofar as the "punk" scene is concerned, I can understand why there is a general "no girls allowed" attitude. Primarily, female punks generally identify themselves with punk looks, clothes and make-up, rather than with getting into punk music or even with expressing attitudes they may share. I can prove this because whenever I go to a HC show, the girls are usually tagging along behind some guy; moreover, they look as if they spent hours choosing the right "punk" outfit, ripped stockings, and hair dyes. And the tons of black eyeliner and white pancake make-up are always impeccably applied! In my opinion, anyone who spends this much time on themselves and in looking in a mirror is incredibly vain. I don't think punk should be an expression of vanity; nor should looking pretty, wild or otherwise different be a requirement for acceptance by one's peers. If a girl puts on tons of make-up and wears vampish clothing, she must be trying to look appealing to the guys, or else she'd go to shows sans boyfriend and/or facepaint.

Also, at the shows, it is so rare to see a girl slam dance! True, not everyone likes to thrash, nor am I implying that slamming shows how "punk" someone is. Yet, when fewer than five girls regularly express themselves this way, and 99% of the people who do are male, one gets the impression that the girls are worried about smearing their make-up or getting their frail bodies bruised.

This whole idea with girls getting their "own" groups together is just as demeaning as girls using "punk" as a dress-up game. Why can't men and women get together as equals? It's because girls, through their own make-up and high-heeled vanity have submitted to male oppression, expressed apathy in serious political and musical pursuits, and have therefore given themselves a bad reputation. No wonder many punks don't take girls seriously!

Anyone who preens before a mirror for ages must be vain, and anyone who hangs on a guy's shoulder and wears a leather mini and spike heels to a show must not really care what the music is saying. People who use their looks to make themselves popular and appealing and command male attention--even to a slight degree--should take a long hard look at their lives--punk should be the complete antithesis to their motives.

One day women won't need to be "foxy" and men and women will finally enjoy each other's company without worrying about sex unless it's right. Bands with female guitarists and drummers will be common; and women won't need to use a sexy "punk look" as a means of accpetance--ideas will be the replacement. Guys who find girls disgusting will no longer have reasons to. Above all, equality will be the rule, not the exception.

Don't get me wrong--not everyone is like this, and not every guy hates girls. I'm not condoning asexuality, and I understand that dying one's hair can be quite fun. I just think it's about time that some people evaluate their

perspectives and exercise some common sense.
Zabby S./2220 Jameson St., S.E./ Washington, D.C. 20748

MRR:

I'm writing this in response to Wayne Shepard's letter in issue #25. A 15-year-old girl broke his nose and gave him a black eye because he wasn't wearing "hip" punk clothes and hair.

Well, no one can tell you what you can or cannot wear. That girl from NY sounds as if she's following the crowd to be "hip" and she's putting people down (as well as bashing them around) if they do not fit her pre-conceived ideas of a punk.

This girl, and others like her, are sore spots in the scene. As we know, there are plenty of them. They don't know what this scene is really about. They think it's "punk" to act tough and get into fights. But, instead they are tearing our scene down from the inside.

To Wayne--do not lose hope in the scene. You are an individual, you should not have to conform to please others. You should just please yourself and not worry about this girl who thinks you need to wear spikes and a leather jacket. It doesn't mater how you dress or wear your hair, as long as your ideals are in the right place.

We are not in a cult where we are told what to do or wear. We are trying to be free, not employ dictatorship over everyone.

This girl probably hangs around the same people that start fights and gang up one one little kid at shows, becaue he said or did something "wrong."

Anyway, I hope this helps.
Mikki/ c/o RMCM, A. Marino/ COMSUBGRU 5/ San Diego, CA 92132

A BROADER VIEW

Dear MRR:

1st, let me say that anything I say that's stupid, cliched, etc. is probablyy cuz I was HC in '80 but I moved to Saudi Arabia and just got back. Two complaints:

Minor one--some of you dont' seem to hear the music. 4 example Helga, the E--listen to "How Old Are You" by DISORDERLY CONDUCT. Example 2, Morgan from Canada, listen to THE MINUTEMEN's "Definitions." Both of you are probably sayin "I don't know that song"--that doesn't matter--punk, in general, says what it says for your problems--IT JUST DOESN'T matter--who cares about age, race, gender, grammer, etc.? It's ideas that count. All ideas are important. Nothing else is.

Major complaint--GREED & HYPOCRISY. Maybe I'm puttin' them in the wrong order, but here's the problem--

The "BUY OUR RECORDS," "UNCLEAN RECORDS," and the "WALLY AND THE BEAVER " ads in MRR #26. The B.O.R. sez "Flexi-disc cancelled due to censorship"!?! Who censored it and why? This, friends, implies that a terrible, oppressive "bad guy" is oppressing them, the poor "good guys" thus making their records seem more "rebellious". I HATE ADVERTISING DISGUISED AS FACT! I, for one, don't buy it.

Unclean Records shows us an oversized penis ejaculating--pure shock value. C'mon guys, punk's supposed to be intelligent--shock those that can be shocked. Also, it goes right back to Lydia from Australia--I agree with you, Lydia, 100%. Sex is getting just as boring as jocks ain't it? "Wally and the Beaver"--I know you need an angle, but this I detest. WE need unity-dammit-not even symbolic division. Also, any war is an act of the state against the individual. An act of fascism. Never glorify any form of it cause that's what we gotta fight--oppression. Rather than continue complainaing, let me end off with praise--

Yay! for MRR for its (seeming) goals of untiy and acceptance.

Yay! for HC rebellionn--still goin' strong.

Yay! for punks out there lettin people know they have a choice and don't hafta conform.

I got a lot more to say, but I want this printed so I'll try to keep it short so I'll say life is not to live in dreams but to fight off the nightmares.
Matt van Mantgem/ 5316 Grantland Dr./ Covina, CA 91722
P.S. Please, anyone write me! I'm lost-I don't know a thing cuz HC has changed so much. Let me know what happened. I'll reply to any letter, I promise!

Dear MRR:

This letter is in response to Helga The Elder's letter in MRR #26. I think the reason she isn't accepted is because most punks are actually CONFORMISTS. People who dress and act alike are, by definition, conformists. For instance, the hardcore club in southern Ct, The Anthrax, has an oddly exclusive stance for an alternative venue. They do not advertise, even on local college radio stations which play hardcore. Even a record store in Bridgeport which carries a lot of Ct band's records did not have a schedule to give me. There is no phone number to call. It would seem that the people running Anthrax are not particularly interested in bringing new people into the scene. In fact, if the intention was to keep "outsiders" away, they would be doing a good job. If it's that difficult for someone who is interested to find out what's going on, it must be because they are satisfied with the number of people at the shows, and don't feel they need any more.

The point of all this is that there seems to be an increasing tendency among hardcores to form tightly-knit peer groups in their scenes, and reject/ignore those who don't fit the mold. It reminds me of high school (possibly because so many of them are that age anyway?) Conformance to the "in" crowd is equally bad for hardcores and cheerleaders. This is why so many of the letters to MRR are bitches about scene violence, racism, sexism, fag-bashing, etc. It's hopelessly naive to believe that simply being involved in hardcore saves everyone from their own insecurities. There will always be those who are attracted to alternative scenes for the wrong reasons. Many of them are happiest in a scene comprised of predictable stereotypes. Unfortunately I haven't heard many opinions on this in the Ct scene. In fact, even talking like this is automatically labeled "preachy."

This is why hardcore is drifting into Metal. The headbangers who once held pretence of being socially conscious have finally dropped the polite fiction. If a band plays 20 nearly identical thrash songs with undecipherable lyrics, it's very easy to slip into the blatant predictability of heavy metal, add the guitar solos, and change the lyrics (which nobody could hear anyway). Any band with a truly original musical style (i.e., MINUTEMEN, PROLETARIAT) is labeled as "artsy." People's desire for predictability and inacceptance of individuality is what made the oriiginal '77 wave dissipate into synth-pop, and it is making hardcore dissipate into metal. It's ridiculous how few minorities I've seen in hardcore bands. Why is it easier to accept the "values" (I use the word disparagingly) of metal than to accept a 32-year-old female? Perhaps people are happier to be accepted (and exclude "outsiders) in an insular "scene" than to risk criticism in a larger environment.

Jim Doyle/ 50 Morris Ave/ W. Haven, CT 06516
P.S. RED EMMA's letter in #25 is a good example of what HC bands in Ct have to put up with if they try to play in a commercial club. The Grotto's ban on hardcore is now so total that two non-hc bands have been unplugged in mid-set simply for playing TOO FAST!

Dear MRR:

In response to a letter in #24, I wish to report a grevous injustice done to our city and its goodly scene. The letter was written by the singer of RED EMMA, a band out of Guilford, CT, NOT New Haven. New Haven is an old industrial center, now shut down. The city is much like a little New York, being the 7th poorest city in the nation. It is inhabited by 70% minority turned majority, with no political power, whereas Guildord is an affluent wealthy suburb. There is no way that we of the CT scene and New Haven could feel more misrepresented than by a band who sings the jingles of some primitive sitcom. Since you of MRR are so interested in ripping apart the songs of good bands that are trying to say something why don't you take a look at this group you printed up which sings the themes of Gilligan's Island and Green Acres, and see if you can find anything socially uplifting or questioning about that.

RED EMMA claimed that the New Haven scene is great (and it is), and that the Grotto club in New Haven doesn't support the hardcore scene (the Grotto only books art-fart bands and attracts rich kids, Yalies, and pseudo-intellectuals). This was the truth on behalf of RED EMMA. We don't mean to embarass them, but to set the facts straight. The reason they were probably banned from the Grotto is because stink, their music is very weak. They remind me of something of the stereotypical view of punk. They would appeal to 10-year-olds at a Saturday afternoon birthday party.

We don't know exactly how they got to play the Metro (which was shut down May 25 by police order), but they were never booked again at the Metro or any other hardcore club in the scene. At the show in the Metro, they were laughed at when they first came on stage. They opened up with their song "I am an Anarchist" which was the verse of the whole song accompanied by a tiresome repetitive drum machine. After a few more songs the crowd was listless and bored, and longed for CIA and LOST GENERATION.

We have not meant to stress a real hardcore image or do we mean to act as persecuters to anyone's style, but we do hate misrepresentation and we know what we like and what we don't want to hear. What you got to hear is a band with no substance and nothing to say.
Damon Ortega/ 326 West Rock Ave/ New Haven, CT 06515, and, Jim Martin/ 701 Quinnipiac Ave/ New Haven, CT 06513

Dear MRR Readers:

Hardcore/punk will change some things (ideas, thoughts, actions) by changing individuals. I agree with a lot of what D.R. says in her/his letter about the difficulty in influencing the federal governement, and the futulity and stupidity of violence within HC/punk communities, but I also feel that s/he is unfortunately becoming overly cynical (something not hard to become these days) about the hopeful effects of the "alternative" movement. To me, the most important value of our music and way of life is to radicalize ourselves. Real change starts inside each of us and through communicating with others, change on a larger scale becomes more feasible. It may appear worthless to channel our "rhetoric" back into our own groups, but it isn't--we can educate ourselves this way.

Maybe punk is only a "fashion," "politically naive," and "obliquely nihilistic," but it is, at least, an alternative. So many people into punk are young and not yet sure of what they believe in; at least by experiencing "punk" they'll grow up with something other than society's usual problems to think about.

When we radicalize ourselves and our lives in positive, constructive ways, we can positively and constructively influence others. We can build alternative communities that, while not directly influencing Ronnie's policies, can influence our surrounding communities, which can in turn influence society at large.

I think that this is an important way to think of and view punk. Only with a positive attitude can anythink really move and grow and effect change. It's good to point out what's wrong, like D.R. did, but you can't stop there. Let people skate, slam, thrash, dance - whatever- but also communicate and get some creative, constructive ideas flowing (talk, letters, flyers, fanzines, etc.) so that when people aren't

skating, slamming, dancing or thrashing, maybe there will be a new bone to pick which, heck, may even lead some to "do some serious self-examination. . ."

D.R. I appreciate your letter because it made me think about myself and my values and beliefs. But I also think it is somewhat of a dead-end. From the sound of it you would have everyone involved in punk forget everything and return to average American Society because we're not going to change anything anyway. Well fuck that dude! I won't! So anyway, pull out ye olde building blocks and build. Peace, love, anarchy, freedom, animal liberation, equality, no nukes, feminism, and green grass, and anything else I forgot - oh yeah - hugs and kisses.

Kris/ 4 Banting Cr./ Kaneta, Ontario/ KZK 184 Canada

Dear MRR:

Hi. I'm an 18-year old punk (whatever that means) and I'd like to bring up a subject that I often hear mentioned, but never discussed--voting. I'd like to know how many of you out there who complain about apathy in America (and don't we have a lot of it) actually excercise your right to vote. Maybe your attitude is "if voting could change anything, they'd make it illegal." Well, for a long time it was illegal--for women, and for blacks. As recently as the sixties, blacks in the south were prevented from voting with poll taxes and unfair "literacy tests." Maybe you're saying "Well, I don't like the government, so I won't vote so I won't become part of the system." What a lame attitude! The government gives us this chance to make a (small) difference, so why not take what little we're offered? If you've got no money and someone offers you a dime, are you gonna turn it down because you want a dollar? Of course not! You'll take the dime and use it towards getting the dollar.

Admittedly, voting is limited. No matter who's in the White House, this will be a capitalist, militarist, money-oriented society, but these are societal changes--we've got to change people's attitudes in these respects before we can change the government drastically. However, voting does have the power to give us that dime. The dollar is a long way off, so let's take what we can get for now.

Imagine for a moment that Reagan lost the last election. Sure, 90% of our problems would still be around, but what about these: our military budget wouldn't be the unparalleled absurdity it is today. We wouldn't have a president who believes in limited nuclear war, we wouldn't be funding a war against a popularly elected government in Nicaragua, and we wouldn't be taking from the poor and elderly to pay for a ridiculous Star Wars system. That dime's not so small after all! Reagan won his "landslide" with only about 58% of eligible voters voting. I imagine that if all of those in the other 42% who opposed him had voted, things might have been different today.

Of course your one vote isn't going to make a difference, but you've got to be responsible for yourself. Besides, you and all your friends can make a difference, especially on the local level, where a group of active people can make a big difference.

If you don't want to be part of the system, cool, but not voting is copping out. Read Thoreau's "Civil Disobedience" to get a good perspective about disagreeing with the government and it contains some very cool ideas. If you can't get it at your local library (a government institution) write to me, and I'll send you a copy. I'd love to hear from anyone reading this, about anything. I promise to write back! Remember--not no government, but better government.

Jeff Bock/ 11 Riverside Drive/ New York, NY 10023

P.S. Since Independence Day just passed, I want to raise this question: are you really proud to live in America or just glad? Yea, we've got more freedom than anyone else, but are you proud of what this country is doing in Nicaragua, El Salvador, and at home? Me? I'm thankful that I was born here, but I'm not proud of it. Pride is something that is earned, and this country has a long way to go.

Dear MRR,

I had similar experiences as that of Chris Pain from Topeka. He said that he had gone into downtown Topeka and there was an anti-abortion march. He made some valid points about abortions, the consequences of it being made illegal, and Jerry Falwell. But I think he lost track about having the right to abort your child.

I was walking through the city when I came upon an anti-abortion rally, also. I agreed with the people about abortion and that it should be stopped. But that's it. These people were demonstrating to illegalize it. And as Chris said, "This would not solve anything!"

Well, I approached several people at the march and asked them why they were against abortion. Some were lame reasons, but most were verifiable. Then I asked them why they wanted it banned. "Because it's wrong." So I prodded more, "I know, but do you realize what will happen if the government illegalizes it?" Boy were they stumped.

What it all boiled down to was they wanted their goal achieved and that was it. They didn't care about anything else. These people are the ones who look the other way at problems. They don't think they do, because they follow mindless Jerry Falwell on his crusade for righteousness. They think they should be thanked for what they are doing for humanity when they don't even know what it is their self. If it weren't for Jerry F, these people would watch Starsky and Hutch reruns all day.

To combat against these people and their leaders, Ron, Jerry and all the rest of the Nazi Youth, I am putting together a new group. If we are punks, then stop hanging out on the street corners shocking the tourists. Oh, you do it to get their attention? Well, it failed! They still don't know what we're about.

Be punk, but be active. This isn't a scene for us to just lay around and not have to do anything. If anarchy is ever achieved, sitting around will be no more. You will have to work for yourself and as a community to survive. Or do you just want to achieve anarchy so you don't have to work at DuPont?

Anyway, I'm not Jerry and I shouldn't be preaching. Just watch out for our new group. If punks want to unite and work for a cause, then write and find out more. Please.

Wayne Romanowski/ All The Rage skate zine/ 1316 Tulane Rd/ Wilmington DE 19803

Dear MRR:

There's something I'd like to share with everyone. I recently cleared out some junk that had been pilling up in my closet and I came across a box full of letters from penpals I'd had around the world when I was in my teens. One of these letters, dated from 1980, was particularly meaningful. It was from a friend in South Africa. She was black and involved in anti-apartheid activities at her university. In her letter, she described the violent demonstrations and the anger shared by fellow black students, furious about the inequality of the educational system where blacks are given an inferior education, preparing them only for menial shit jobs, thus endorsing the fact that the best jobs are reserved for whites. It infuriated me to realize a friend was being persecuted in such a way. She ended her letter "pray that we will receive what we are striving for and keep our plight in your mind and thoughts constantly. Do not forget us." I never heard from her again.

I'd always been against apartheid and other such racist bullshit but knowing someone directly involved in this So. African tragedy brought the whole atrocity closer to home. How an idiotic and illogical belief such as apartheid can exist between human beings is beyond me. But it's there and it's fucken reality. We must stop this shit! Discuss it with others, be aware and proobably most importantly of all, teach young kids to ignore skin colour and teach them to treat everyone fairly and equally. Racism perpetuates itself through the generations and we must stop it in this generation and the next.

Well, that's it for now. Thanks MRR--take care and peace!

Maureen/ 26 Deraps/ Sept-Iles, Que, CANADA, G4R 1G5

P.S. Hi Big House Boys and all Edmonton punks!

Dear Friends:

I am a political activist, a lover of many kinds of music (including hardcore), and an inmate at a state prison here in Wisconsin. I recently read the July issue of MRR.

I agree wholeheartedly with Tim's analysis of American corporations. There is no question in my mind that the corporations will lead us into a nuclear holocaust in fighting to protect their profit margins - if they don't do that they will decimate the environment with pollutants until it can no longer support life - and if they don't do that they will squander all our natural resources by making useless products that they create an artificial demand for by using mind-control advertising techniques. The concentration of economic power in the hands of corporate moguls who answer to no one but the profit margin is the greatest danger facing humankind.

The reason for this is that the fundamental assumption of the capitalist system is flawed. In a capitalist system such as ours, private individuals have the legal right to utilize the acculated capital of our society in pursuit of their own private gain. The underlying assumption is that the independent pursuit of private gain by individuals acting in their own selfish interests will ultimately serve the public good. However, as we have seen many times, it does not serve the public good; it serves the financial interest of a privileged few. It does not translate into the public well-being; it translates into decimation of the environment by moguls who care only about the profit margin and who exploit and/or obliterate those who get in the way.

As Tim rightly stated, the only answer to this is public control of economic resources so that the accumulated capital of our society can work to serve the well-being of humanity as a whole rather than the selfish interests of a privileged few. I commend MRR for bringing this issue to the atention of its readers, as well as for supporting the "No Business as Usual" actions.

Brian P. Grancorvitz/ P.O. Box 351/ Waupun, WI 53963

Dear MRR:

I'm writing because I couldn't sit back and let compliments go by when they're well-deserved. I was thoroughly impressed with your articles on "Nazis in America," and urge you to continue on your objective reporting. I've been with this music scene for two years, a born-again punk you might say, and discovered that IT is the most whole and substantial music scene there is. I enjoy it because apart from its significant sounding style, it also encompasses productive thought behind it. So, I'm really glad to see a fanzine that not only interviews international bands but also brings to one's attention political events and injustices which are usually unknown to the general public (such a pity).

But it appears that many kids aren't concerned with politics, which is critical and wrong, because if we're not careful, this existential movement of ours will become absurd and mindless just like the other music trends we critisize. It's important to introduce to punks an awareness of other things than info on local shows and partying, because they're not the only things that constitute life and individuality. So again, it's great to see a fanzine which is responsible, for keeping a few of us who do care, informed about global political events as well as maintaining the purpose of our movement alive.

Roger Mejia/ 124 E. "G" St./ Wilmington,CA 90744

ANIMAL, VEGETABLE, OR....

Dear MRR:

This is a response to Richard A's letter in MRR #26.

OK, so you don't believe animals have any rights - even though I totally disagree, I can accept your point of view for what it is.

You say animals are "biological machines that live and act for no purpose or direction except instinct", no matter how strongly you believe in this crap - you have to give in to the FACT that as machines, they are very inefficient. The amount of land used to produce 1 lb of meat could produce 10 lbs of grain for human consumption - this would go some way to help the hungry in the 3rd world - ideally, this way we could stop starvation virtually overnight... but no! because there is still the greedy attitudes of governments who let grain mountains grow (with farmers paid to destroy crops so that prices go up) while over half the world starves. Why? Because its profitable. You see the whole power structure is linked and the 3rd world will never be fed as long as money is more important than life.

You say you believe in human rights - but from what else you've said, it seems to me that you are actively supporting a pillar of the structure that opresses all life. Read the cover of "Chicken Squawk" by MDC - no picutres of slaughtered animals there - only a lot of hungry children. I hope this response has been "intelligent" enough for you, Richard. Human Freedom, Animal Rights - one struggle, one fight!

Sned/ c/o 13 Boundary Gardens/ High Heaton/ Newcastle upon Tyne/ NE77AA, England"

Dear MRR,

In reply to Richard A's letter about human rights vs animal rights--

Richard say that we have a "unique self-esteem which allows us to live and act however we please. This free will is the reason for being subject to concepts of right and wrong; of justice; morality and rights." He implies that because animals cannot understand this, and are amoral, they deserve no rights. Does this attitude also apply to those human beings who for one reason or another are handicapped to the point of also not understanding their rights? Must these persons, just as so many animals must, be subject to publically condoned torture? And what about our wonderful self-esteem? How much can it be worth if it allows us to take hopeless advantage of animals' (or persons') defenselessness against our "superior intelligence"? It is no one's right to enforce their will, values, or beliefs upon those too weak, ignorant, or incapable of understanding why they are being treated in such a way. It is immoral.

Kendra Sparks/ 148 Alexander Ave/ Crockett CA 94525

Dear MRR:

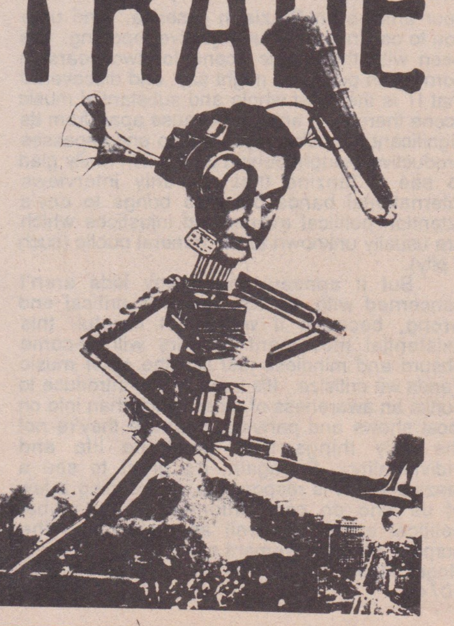
I am writing in response to Richard A's letter on "Animal Rights" published in MRR #26. Richard, I will mention that in your letter you have brought up some very good questions involving animal rights, but I really can't understand your concern in the matter as you seem to treat the subject of animal rights as something that should be accepted within society. In response to your letter I will try and steer clear of what you refer to as "playing with emotions," as it's plain to see you haven't yet developed any. Firstly, you say that you believe that "all non-humans are amoral and therefore cannot have rights nor recognize the rights of others." You continue on by stating that animals are "biological machines" which act for absolutely no purpose or direction except their own instincts and that humans possess a unique self-esteem which allows them to live and act however they please. So you tell me Richard, what's wrong with animals being amoral? Why should they have to know the difference between right or wrong, so they are able to be kept in line along with the rest of us! As for animals what is makind's purpose or direction? Our direction is taking us straight into the arms of a "nuclear war!" Is mankind's purpose to torture, use, abuse and suppress through superior power? An animal's instincts are different from a humans in the sense that an animal won't defy what it doesn't understand and man will defy anything for some for self gain. When said that humans possess a unique self-esteem that allows them to live and act however they please, should that really matter? All we really need to know is feed, shelter and basically survive, as does an animal.

Now is where you come up with some very good points to whether the animal rights movement is based on hypocrisy or not. "Why isn't concern showed towards animals also showed towards insects, bacteria, plants or other inanimate objects?" First let's start with insects. I have found it necessary to kill many forms of insects that interfere with basic human survival. Those that spread germs or infect food for human nourishment I see no harm in destroying. If we were to allow these forms of insects to live we could grow to be very unhealthy or catch dangerous diseases from contaminated food. Besides this I see no reason why any insect that doesn't impose a threat to be harmed in any way. You could say that sacrifices have to be made in order to preserve human life not to benefit it!

Now for bacteria. Bacteria as you know are microscopic organisms present in almost all natural environments. Bacteria is impossible to see from the naked eye without the use of a microscope so we are naturally unable to know exactly what happens. There are thousands of forms of bacteria and most being able to reproduce every 15 or so minutes to suit the environment of which they inhabit, so how can we determine what happens? Some bacteria benefit mankind and some act as contagious diseases, which are which? Does bacteria have a central nervous system? Can it feel or think? You tell me.

The killing of plants and inanimate (unmoving) objects is your biggest and hardest question to answer. Plants are living things. They possess organs, cells, membranes,

ROUGH TRADE



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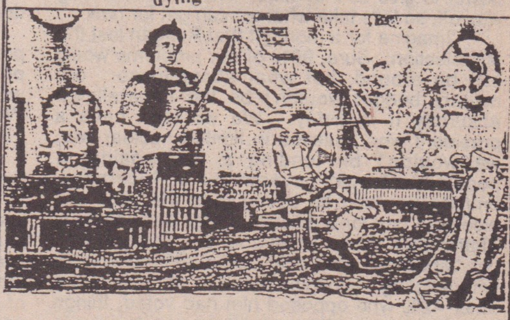

ASBESTOS ROCKPYLE - "Dying of Cancer" cassette

The stark, dischordant post-punk on this cassette LP epitomizes the rebellious, satiric, and occasionally infuriating music of ASBESTOS ROCKPYLE. The compositions utilize slower tempos with mixed results; but when the vitriolic lyrics and music conjoin (as on "D.C. Deadcore") the results are close to magic. Unusual. (SS)

MAXIMUMROCKNROLL

ASBESTOS ROCKPYLE "Dying of Cancer" Cassette(POB 1172 Suitland MD. 20726) Real slow stuff here. Usually I don't like that, but this has some neato melodies and arrangements. Fringe subject matter, like "Suicidal Maniac", and a sarcastic "I Like Disco".

FLIP SIDE

ASBESTOS ROCKPYLE * "Dying of Cancer" cass.
by YOARG
I like it. Some would yell "Pretentious!!" upon first hearing the singer and his accent (He is from wherever you get accents like that) and the minimalist guitar work and some neato stereo effects but what the hell?!? It's okay by me. The lyrics are usually cool. D.C. deadcore is a lustily vicious attack on the D.C. scene and "Addiction" is good for VELVET UNDERGROUND fans.

By ASBESTOS ROCKPYLE:
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vesicles, etc. , and are able to feed themselves by distributing food to any part of their body via their two main transport systems, xylem and phloem, without which they would be struggling to survive. When in pain they are able to let out a very hight pitched scream on a higher frequency than ours, so we are unable to hear. I don't see too many people eating plants, but this would also go for other inanimate objects such as vegetables. Maybe there isn't a difference between animal or vegetable to you but to me there is. Firstly, as you said, vegetables are inanimate, un-moving so you are are unable to deter pain. Only in the subconscious mind you know that pain does exist. Allthough I prefer not to eat meat this also goes for meat eating, I will not readily condemn anyone for their want of eating meat. The difference between killing a vegetable for food than killing an animal for food is people were originally supposed to survive by eating vegetables. Our jaw structure was not designed to eat meat but that soon changed. Animals were meant to survive off plants, vegetables and other animals, but we were meant to survive off of vegetables, not animals. I think I have satisfactorally answered your questions. Maybe this is not to your standards, Richard, but I am still undeterred in my way of thinking. Before I end this letter understand this: meat eating is seen as a source of food for human survival but all vivisection is self gain, a way to be noticed in the medical or scientific world, money and unnecessary death. As one Western Australian medical researcher said on the facts of animal rights: "I can't see the harm in using animals for scientific experiments. . .You'lll never know what you find until you actually find it. . .meanwhile thousands die.
Dean, Greedy & Pathetic fanzine/ 40 Chobham Way/ Morley, 6062/ Perth, Western Australia

Dear MRR:

This is in reply to Richard A. and his anti-animal tirade. I'd like to tell him why animal rights are so important and answer some of his questions.

1) You can't have human rights without having animal rights, because both involve a basic respect for life. Those who torture and kill animals likely don't give a shit about human life. In fact, it's been shown that many mass-murderers and serial murderers started off by torturing and killing animals.

2) Being for animal rights does not mean that you can't be for human rights too--one does not (and should not) exclude the other. It's not at all like the title of your propaganda "Animal Rights vs. Human Rights." In fact, from what I've seen, animal rights people are often involved in and more supportive of human rights activities than human rights people are in animal rights things.

3) Being involved in animal rights is an admirable cause, as the animals cannot speak for themselves. In almost every country, if you feel your rights are being violated, you can form an underground newspaper, take up arms against the government, try to form a political movement, complain, etc. Sure it's risky, but you'd have to do something if you wanted to live with dignity. You couldn't count on somebody else to liberate you, so you'd have to liberate yourself. You would have the means to do something which is more than the animals have. They can't start a guerrilla war against their oppressors, they can't have sit-ins or publish alternative newspapers. Therefore, it's up to us, the supposedlly "moral" human beings, to liberate them.

4) You say that all non-humans are "amoral" and that they are "biological machines that live and act for absolutely no purpose or direction except their instincts." It sounds as if you're describing bacteria or something. Many animals live in family-type units and keep the same mates during their lifetime. And as for animals not being able to "recognize the rights of others," look at the territorial system whereby animals respect one another's "space." Again, as to having no purpose or direction, look at the ants--they have a hierarchy system with a queen, army, and workers, each having its own "purpose" and "direction." Further, if animals had no purpose or direction, why would every mother care for its young and raise it, and then kick it out of the nest--that sounds like a "purpose" to me, raising a new generation--and why does one frequently read of humans being rescued by dogs and dolphins and other animals, and even of a boy who was raised by a wolf? These cases don't involve "instinct" alone. And don't forget Koko the gorilla, who, through sign language, has a vocabulary of over 500 words and expresses emotions through them. Besides, many many people are "amoral" and cannot "recognize the rights of others," "biological machines that live and act for absolutely no purpose or direction except their instincts." Does this make them non-human? Does this mean that we can experiment on them or hunt them?

5) Insects too should have the basic rights all animals should have, as they too have nervous systems (and therefore the ability to "think" and feel pain), but if a mosquito bites you or locusts are eating up your crops, then I'd say you have the right to kill them since they are interfering with you. Many insects, though, help in aerating soil or killing insect pests. Bacteria, plants, and "inanimate objects" (get fuckin' serious!) don't possess nervous systems as far as we know (besides, you can't even see bacteria), so they can't feel pain as we know it.

I don't know what your problem is, but you sound like you're pretty fucked-up. Your stupid letter (what kind of person writes an anti-animal rights letter?) shows how little you care about life. I doubt that you're even involved in human rights, and if you are, I wonder how committed you really are. You (an everyone like you--not many I hope) need to sit down and really THINK about what some people do to animals. Animals do know fear and feel pain. It's up to us to stop others from inflicting these on defenseless creatures. It's our "moral" duty.
John/ Kearny, NJ

Dear MRR:

The argument that EXECUTE (#24, Pushead int.) uses to defend the slaughter of whales by the Japanese (that they do it for "their livelihood") is about as valid as saying that Nazis killed for "their livelihood." The band went on to say essentially that the whalers would have nothing to do if they couldn't kill whales. Well, my heart bleeds! These people go out and slaughter gentle animals for money. (And they don't even kill the whales quickly, they make them suffer, harpooning them again and again until the animals die an agonizing death.) Following the band's logic, you'd also have to say that Somoza's National Guard should have been allowed to kill peasants because that was "their livelihood and work." I agree that you can't just suddenly outlaw an industry with so many people dependent on it and leave them without jobs but there are other alternatives to simply copping out and doing nothing to try to change things. (Isn't that what most of us are trying to do?) For instance, in the U.S., the whale WATCHING industry has proved to much more profitable than the whaling indiustry ever was. Incidentally, I do not support the killing of any animals--but I realize that some people need to for survival--so I'm not one of the hypocrits mentioned by the band. I believe strongly in vegetarianism and in animals' rights because most people don't need to eat meat. Meat has become a luxury item in most societies and therefore it's not even practical to eat it. I realize that some people need to eat meat, but those of us who don't, shouldn't. We're all animals, what gives us the right to kill others to support our luxurious lifestyles?
Lela Schuster/ 124 Waterville Rd./ Farmington, CT 06032 (Everyone write me about this or whatever else--I'll write back. Discussion provokes thought).

Dear MRR:

I was in a severe auto accident 3 years ago. Among other injuries, my right thigh bone was completely shattered. Using techniques developed by scientists in Nazi Germany, the doctors had me walking again in 4 months. I shudder to think how those techniques were developed.

I am telling you this story to create a little perspective for what I want to elaborate upon. I'm writing in response to Tom Tirrell's anti-animal research letter in #27. My father is a fairly well-known research professor in the field of optics. By doing research on cats, axolotls, mice, toads, and other animals, my father and his co-workers have been able to find cures for two of the four forms of night blindnes in humans which were known in 1970. This diisproves Tom's rather blind statement to the effect that "animals systems are completely different from man's, so there is no benefit in animal experiments."

My father's research involves removing eyeballs from drugged animals. If you want to be appalled by something, however, why not be appalled by the Nazis who killed humans in experiments such as those which enabled doctors to save my leg? Sure, animals feel pain, but why should we worry about such things when we've got so many human problems, some of which can be solved through the kind of research that you object to so much? Where do we draw the line? When is it alright to kill or injure animals? Do we protect only mammals, or should we include reptiles? And what about insects?

Why don't we not worry about it until someone can provide a logical argument that proves that animal research does us more harm than good? None of this "moral" crap either; we're talking about animals, not people. This research is helping people live fuller lives. The goal of animal research is not to "cause distress and pain" in animals. It is to increase the knowledge of the human race so that answers to human problems can be found.

I find it distressing that even in sarcasm you would suggest that humans be forced to have experiments performed on them because of their beliefs, as you did when you said that Mykel Board should be experimented upon because of "his stupid opinions on vegetarianism." I don't find your opinions too enlightened either.
Ford Pinto/ Anathema fanzine/ Ashton A308/ Bloomington, IN 47406
P.S. I've known animal researchers all my life, and have never encountered one who "didn't give a fuck about the animals." They dislike hurting them but they do so in order to make things better for people. And don't get ragged out over this letter--we've got to stick together and support one another when it comes down to our rights. Strength through unity.

SHORT SHARP SHOTS

Dear MRR:

Well, I've been reading your mag from the beginning and I think it's one of the best sources for freedom of expression in a zine form.

Now to my point. I've been watching and listening in closely on the recent explosion of vegetarianism. I predicted it a long time ago. I've been holding back, waiting, waiting. Just pure procrastination. . .Now I've had it. I see it is getting to be a household punk term.

I've just read Mykel Board's ranting and full disgust with the whole concept of vegetarianism. I feel Mykel and others who think this way are not ignorant, but just very frustrated and ill-informed. He did bring up many good points about the "if we used our grain to feed the poor" syndrome. The biggest problem is in distribution, but, that does not mean we should give up.

I use vegetarianism as a rebellion against a society that thinks I'm so naive and incredibly stupid that I will virtually consume any new, bullshit, life-destroying "food product" that they can force feed me though tons of billboard, t.v., radio, etc. propaganda. However, I DON'T consider myself a vegetarian. Most vegetarians are out of shape, overweight and will eat the latest meatless junk food. Vegetarianism in itself is a fad, in my eyes. I just consider myself aware of the pure-poison that I'm being forced

to deal with in my food. Screw them! Don't let them con you into believing that enriched white bread is nutritious and that milk gives the calcium nature intended. Bullshit. Don't be manipulated through food!

Read labels on everything you are planning to eat. Can you pronounce it? Where did it come from? Why is it there?

You don't have to be rich, or have an hour for lunch, to be aware. Just don't eat unnatural things. Buy a book for $2.00 on proteins or a chart on food combining. You don't need to cook, either. If you dont' believe the government is giving you complete justice politically or socially, what makes you think these same people are going to give you only good nutritious products? You are what you eat! Don't be manipulated! Just be aware and question everything.

Ron Cerro/Naturecore/ 8601 International Ave., #130/ Canoga Park, CA 91304

MR&R, Letters to the editor--
Dear Veggie Heads:

Your arguments are of the caliber of those of the Right-to-Lifers; that is to say superficial, self-righteous, hypocritical, morally superior in tone, and wrong. Human beings are omnivores, a trait that has enabled our species to colonize the world, virtually from pole to pole. Try your soft-headed ideas on the Eskimoes, or Lapp-landers, or the nomads of the arabian desert. Try telling the hunting cultures of mountainous regions of China about the benevolent nature of vegetarians; you may have trouble locating members of that culture since they've been mercilessly slaughtered by the grain-producing cultures of China for centuries. And what do you have to say about the fact that permanent standing armies were an invention of the grain producing cultures of the world and not the hunting cultures? If you look back thru history you'll find that the great empires of the ancient world were all grain-based cultures. And by "great empires" I mean the conquering-imperialists.

Before you try proselytizing your morally righteous concepts you should have more than just a few comforting facts before you, otherwise you exhibit your naivete and practice hypocrisy; but then so it is with moral zealots the world over.

Sincerely, Jack Perkins/Ruben Dann/ Fast, Cheap & Easy Graphics/ 1230 Grant Ave., Room 126/ S.F., CA 94133

Dear Jack:

I'll drink to that.

Your (vegetarian) typist. R. Sender

Dear MRR:

I've been meaning to write to your for some time about several different subjects and I've finally gotten around to it.

Firstly, I'd like to talk about the subject which has been cropping up more and more over recent issues: how should we use our intelligence to "subvert the system?" Time and several people who have written in have adopted the attitude that they can undermine authority by taking bum jobs just to pay the bills and stay alive and subvert in their spare time. I also think that this argument has a case (and the lifestyle certainly appeals to me), but I think it would be far eaasier to change this from the inside rather than just chipping away here and there on the outside. If you're intelligent, then stay on at school, go to college or university, get a good job and then show them the way. Don't only preach to the converted (sometimes the inverted), challenge others with your ideas, ideals, truths and feelings. We don't all have stupid-looking mowhawks and studded belts. . .show them that. Make them accept you on your terms. If you get rich from your job, then help those more unfortunate, and other may just do the same. We've had uncaring bastards ruling us for too long, but the only way to effectively change that is to get to the top yourself. Don't just complain and then do nothing. I hope I've made my point.

Anyway, on to the less serious part. . .a group I write to in the U.S. are hoping to tour the UK and maybe Europe in the next month or so. Anyone who can offer them a gig please contact me at once. The group is THE DETONATORS, and they rip up.

I run a skatezine which is, at the moment, really music-based, but only due to the lack of response I've had from UK skaters. Therefore, I'd be really pleased if any rad board fiends out there would write me and send photos, skate reports, etc. Also skateboards for review!! All letters will be answered if not printed as well. Write right now and thanks for a superb magazine. . .Racism sucks.

Skate City Tribune, Editor/ c/o S. Warrington Rd/ Ipswich, Suffolk, UK

PS All groups write as well. Hi to Dave, Rowdy, Lance, Paul, Mart, James Y., The Stupids and "One World", NZ.

Dear MRR:

Oh, how I hate to drag this on. This letter is in response to Steve's response to my letter on "How to Spell". I decided to write to MRR instead of directly to Steve because I think that this is a subject that everybody should be aware. (Oh Steve!! They're going to print my name in MRR!!! Again!! Wait until my pals see this!!!)

Steve, have you ever read George Orwell's essay "Politics and the English Language"? I suppose not, because if you had read it, you probably would not have written your letter. Orwell's essay points out that a decay in language is always accompanied by a decay in thought. I am certain that the usage of "you're" instead of "your" and "its" instead of "it's" is a definite decay in the English language.

This may seem sufficent to you, but culture does not thrive on sufficency. And God knows we can use a little more culture in the world. I agree with you when you point out that not everybody can help the fact that they are poorly educated. However, I can tell that you are educated, and you have no excuse (but a punk

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rock excuse) to be so stupid.

Sufficiency worked well in Oceania. Is that what you want to contribute to? I hate using 1984 and George Orwell as an example, but it is a good one. Hey, Steve, we can substitute "plus good" and "double plus good" for "bitchin'" and "way rad".

Well, Steve, in closing, I'd like to wish you the worst of luck in your march for culturcide. To all kids in school, I urge you to take full advantage of it and take as many free rides as you can because the best way to rot away is from the inside. Pretend you're one of them and rot away. WHO REALLY CARES? I should have expected as much.

Morgan Gerard/ One Solution Fanzine/ 187 Neville Park Blvd./ Toronto, Ontairo/ CANADA

P.S.- Eric from-Negative Print - I lost your new address. Write - I have your $$$

Dear MRR,

I'd like to congratulate the guy who had the idea for the emblem on top of the German scene report (#25). It not only tops the CRO-MAGS in stupidity, but is also offensive enough to make me write a letter.

Sonke Lorenzen/ Kirchbichlweg 14a/ 8162 Schliersee/ W Germany

Dear Sonke,

That particular scene header was sent to us by the person in Germany who wrote that report, to make a point. Tim

Dear MRR,

Ah but parting is such sweet sorrow. This is Kat from S.F. regretfully saying goodbye to all my friends. I'll miss you all, but hopefully I can start all over again. I am going to Boston to live and I need some help because in Boston I know no one. Sad but true, so I cordially invite all interested to write to me and tell me all about your wonderful Boston scene. I need all the help I can get. I'm looking forward to this but still it's a little scary. I'd love to make friends with people before I get there. Write to me and I'll tell you my life story (no, just kidding). Someone help out, OK. East meets West, cool clash.

Kat Filley/ 5455 Anza St/ SF CA 94121/ (415)221-7964

MRR,

I read a letter by Melissa Zitowsky in #25 and became very interested in her. I'd like to write her a letter and get to know her, but don't know her address. How can I get in touch with her?

Eric Larson/ 7714 Cedar Creek Ln #205/ Charlotte NC 28210

Dear MRR,

Well, after 3 1/2 years, DROOLING IDIOTS have called it quits. We held our last hall show with REBELS & INFIDELS and the small turnout thought the $3 cover was too high. We put up $300 for the building and then people won't pay $3? Something's wrong here. Anyway, I'm releasing our final tape, to be called First Fall...Last Stand. It's gonna have 2 live performances, one we did in Nashville in '83, and the last one. It'll be $3 ppd from me. Also, I was wondering if there are any serious bands out there that need a 23-year old singer who's willing to move into a decent scene. I've put a lot of time and energy into the past 5 years and I'm not ready to give up. I'd prefer a band that's somewhat on their feet and not just killing time. I also play guitar and some bass--so if anyone's interested, call or write. Thanx to the people who've supported DROOLING IDIOTS for the past few years; it's been great!

Brent Starkey/ 653 Lone Oak Rd/ Paducah KY 42001/ (502)442-1866

Dear MRR:

Just a quick note to many of those who have tried to write to me. I have a different address. The guy who moved into our trailer is the human equivalent of pond scum and refuses to help forward our mail. (Send explosive devices, "bill me later" magazine subscriptions, and worthless C.O.D. packages to my old address). The address I'm giving you is a permanent address for myself and N.P.C.: Not Politically Correct/ c/o Bill Martinsen/ 6090 Malloy Ave./ Ferndale, WA 998248.

P.S. On a recent sojourn to Canada, I heard a Vancouver skinhead tell this joke:

Q-How many skinheads does it take to screw in a lightbulb?

A-Two. One to screw in the lightbulb and one to kick the ladder out from under him.

Dear MRR,

We have a correspondence list currently in the works and we'd like anyone, anywhere, with a love of alternative/independent/whatever you want to call it music who would like pen friends to get in touch with us to be included on the list. Thanks!

Alternative Intercommunication Network/ 478 Rideau St/ Box 121/ Ottawa, Ont/ Canada K1N 5Z4

Dear MRR,

I'm angry and sick. I've lost money 'cos of dishonest penpals. I've wrote to 4 foreign punks from America and Australia who said they'd like to swap stuff with UK punks. I sent a few fanzines to each, costing me a fortune in postage and 6 months later, what do I receive back? Nothing, fuck all. I'm not going to mention names cos they're not the only ones ripping off people; there's others. They're not all bad though. Nevertheless, I'm strongly advising people who see penpals advertised to be very careful and check them out by letter first before sending anything worthwhile. (I've also lost tapes and loads of IRC's). If any honest people are genuinely interested and enthusiastic about swapping stuff, then please write in full confidence to me. No rip offs here. I also do a zine, so send a swap or something for a copy.

Lee/ 14 Wynyard Dr/ Bedlington Sta/ Northumberland/ England NE22 5YH

Dear Lee,

I think you should name names! Tim

Dear Tim:

A quick feisty note and change of address from the one listed in my Chicago scene report (#27). I've moved into a post office box.

First off, in response to Claw Marx (same ish), from my observations, some suburban punx here are tentative and defensive and if anything, get ignored at city gigs. Also, I've asked members of more than one suburban band if they'd solicited inner-city clubs for openers, and they said, "No, the clubs only book the city bands." THAT's simply not ture--there are politics, but it ain't "suburban" versus "city." Besides this, there have recently been two non-club (a "Y" and a church) shows PUT ON by city punx, and FEATURING suburban bands, with many "city" punx in attendance, here in Chicago.

Second, I disagree with you, Tim, that "most so-called 'city punks' started out suburban. No biggie--there's lotsa hors-pookie in the world worse than that particular remark--but let it be known that Val B sez NO. Most or many "city punx" (I'm beginning to feel silly already even bothering w/th this) ARE FROM the cities. And furthermore, so WHAT? Of course, there are people with "attitudes." Maybe if we don't plug into that mentality, they don't get the attention they want. Suburban punx should stop worrying and keep involved, and pay attention to the support they do get.

Anyhow, readers please note that if you send stuff as requested in good ole' #27, send it to me at:

Val B/ P.O. Box 802334/ Chicago, IL 60680-2334.

Dear MRR and readers:

Howdy-hi from Minnesota. This is Ziggy from Fish & Scream. I have recently been attempting to put on hall shows in Minneapolis. I started out optimistically but my nerves are pretty frayed now. I would like to take this opportunity to clear up a few misunderstandings.

Our first show was with DR. KNOW and R.K.L. at a local park rec room. Well, neither band showed up. However, they did get into town later that night and were considerate enough to call and let me know what happened. They got a flat tire and were given bum directions. So much for the DR NO-show rumors. Also, to all those who claim Fish & Scream made in excess of $300 from that gig--check your number of zeros! All the money that was meant for DR. KNOW was divided among the opening bands. We came out with a profit closer to $30 which went into the next show.

Our next show was a benefit with 4 local bands. Well, that show pretty much was a wreck also. We showed up at sound check to find no bands had arrived yet. To make things worse, we found that the club PA was a disaster and they had no sound man, not to mention mikes! Slowly, very slowly, the bands showed up, at least 3 of them. Luckily, DKU got down to the show and did an impromptu set to fill in. Talk about life-savers. It's a shame the audience was so shitty to them. I hear closed-mindedness is trendy this summer so I guess I understand. Like hell I do! My apologies to those few who showed up because I know it was a very uncool afternoon. Sorry also to the bands whose sound was very distorted by that sorry excuse for a PA. I took the club's word on the equipment and never actually saw it in advance. Guess I learned the hard way.

Our last disaster took place today with our supposed WHITE FLAG show. Well, they did not show. No excuse, no call, just no show. I don't know what else to tell you on that one. For the first time one of our shows was shut down by the police. Supposedly someone threw some chips outside. The park building attendant did not bother to relay his concern to anyone, he just called the cops. They promptly shut down the gig before the first band finished. So we gave a refund of $2 of the $3 door price to everyone. By doing so we are in the hole $200.

So we are a little disheartened but not giving up. Minneapolis is too cool for that. What we need is advice. All of our shows had hours of planning but all the planning in the world can't stop fate or circumstance. To all those brave people around the globe who have successfully produced shows--hats off to you from Fish & Scream. Now tell us how you did it! We just want to be as fair to all as possible, and at this point it's looking pretty impossible. But I know that can't be so. Please let me know for sure. And to the Minneapolis scene--I hope this clarifies a few things. Thanx for your support.

Ziggy/ 4611 Lakeview Dr./ Edina, MN 55424

Dear MRR,

In band news, the Northwest is crawling with talent, lead by GREEN RIVER, The MELVINS, and MALFUNKSHUN. Newer bands include PAT RIOT, NPO, and SEDITION. SKANK PUPPIES have a new singer and WICKED ANGEL has become CIRCUS OF STARS. SOUND GARDEN and SKINYARD are gigging more, and there are 20 other bands that deserve mention. Yeah, Seattle has a good scene but it's the kind where 92 people pay to see SNFU and REM sells out. Which brings me to the main point of my letter:

In the 2 years I've promoted shows, the last 4 months have been the dregs. From the 2nd HUSKER DU show, AGENT 86, POP O PIES, SNAKEFINGER, FRIGHTWIG, BATTALION OF SAINTS, to SNFU...the shows have bombed. RAW POWER and ADRENALIN OD barely squeaked by. If only shows like BLACK FLAG and The DK'S make money, it's hard to keep punk music alive. I would also like to ask, if a promoter cuts his expenses to the bone for security and staff, does the promo for free, and makes no money on the show, should he still be liable for a guarantee? I'm not talking about club owners and promoters who leach their living off of bands, but of punks like me and my friends who sacrifice our resources to keep independent punk rock alive. Not every band brings in enough people to make them $3100,

like the DK'S did in Seattle. I know that bands like SNFU and FRIGHTWIG need their guarantees, but on the other hand I'm not a bank with resources in the vault. I'm a middle man who makes it possible for bands, some of them unknown, to have a show in a place where usually no one else would help them. All bands get what they deserve, from a $1000 to $100. No band gets ripped off! So, if you are coming this way call Lia at (206)363-3841, or write: Seven Inch Snake/ 720 Broadway #5/ Seattle WA 98122.

Dear MRR,

This Laja, lead singer of TERVEET KADET. Well, as you know, we won't be playing the U.S. this summer (it's a long story, but we don't blame anyone).

I just want people there to understand that we are NOT a fuckin' rip off band because we couldn't make it to the States. So friends (if there are any), please write to us. We will make the "second" TK tour better organized!

TK/ Puistolammint. 29/ 95420 Tornio 2/ Finland

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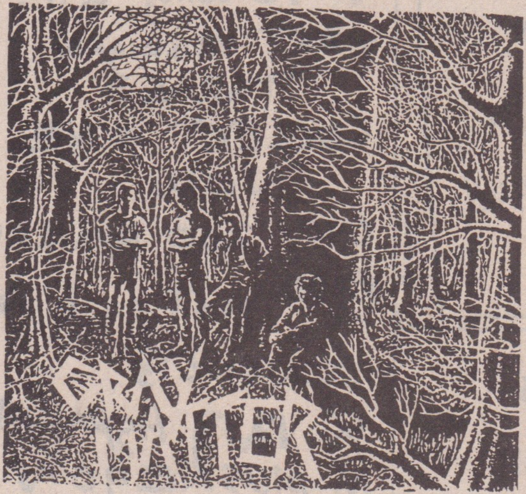

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Dublin 'sport': bashing cops in their cars

DUBLIN — The high winds whipped the Liffey into a whitecapped inland sea last night, and waves crashed against the ornate moorings of the O'Connell Street Bridge, which has been taking beatings like this on glummy Irish nights for 191 years.

A chunky boy of 15 with a carrot-red crew cut and a face like a smiling potato whistled through the half-inch space between his front teeth. He watched cops haul a screaming teen-age girl in a short skirt and white knee socks out of a billiard hall and stuff her into the back of a small garda car like Kleenex into a box.

"Why don't you throw her into the 'effing Liffey, you 'effing bastards!" the kid yelled. "We'll get them tomorrow night. We'll smash them good," he said, to his friend, a stooped teen-ager in a dirt-gray raincoat whose face was decorated with acne.

There's war between the kids and the cops here, and the kids I talked to on Bachelor's Walk along the River Liffey were cop-bashers.

Cop-bashing is a street sport unique, as far as I know, to Dublin. It occurs on a grand scale. Last year the kids destroyed 200 police cars by ramming them with stolen cars.

The kid told me how they do it (Read this carefully, Con Murphy):

"We sit a trap for the 'effing 'effers," the kid said. "We steal several cars and hide them. Hide them in a place where we can ambush the cops. Then we steal another car and go up to the garda (police) station and throw a crowbar through the window to get the 'effing bastards' attention. When they chase us we lead them to the ambush, and two cars hit the 'effers from both sides. The lads get out and run away because the cops are crashed inside their car."

Harry Dailey, a Dublin cab driver who has no love lost for the teen-age cop-bashers because his own cab was once bashed during a high-speed chase, nonetheless tried to explain what was happening with a dose of cab-driver sociology:

"These kids have nothing to do. There's no recreation and no jobs. It cost 20 pounds to go to a disco for one night, and their families can't afford that, so they end up stealing cars."

Dailey sees the races on the streets of Dublin every night and says that the kids instead of just joy-riding began to go after the cops' cars when the cops began harassing idle teen-agers.

"You see a kid walking down the street, and a cop would go up and just kick him in the ankle," Dailey said.

"The cops brought an awful lot of this on themselves."

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Dave- This ad is the ugliest piece of shit yet! YR buddy - Tim

COLUMNS

opinions expressed are those of the columnists

Okay buckaroos, this month I want to get down a lot of stuff that's been back-burnered by the pressing call of cynical sarcasm. I promised a lot of people I'd write about them in exchange for certain . .er. . .personal favors. I also have some other things to bring up to prove I've been right all along.

First, goes ten points to Donny the Punk for exposing the redshirt tactics of the punk/anarchist who tried to punch a singer for saying something he didn't agree with. (Maybe I should say "blackshirt" since commies are red and anarchists are black.) Yep, there are goons who have hair and are "politically" correct.

That ten points, by the way, gives Donny an even Zero after the ten points I took away for his rip-job of THE RAMONES in that so-called interview.

Next, I want to tell you about two "Art-Rock" shows I recently saw here in New York. Both were supposed to be "outrageous" and "experimental." One was in a fairly big place: 8 B.C. It featured famous noise guitarist Eliot Sharp and some painted bodied dancers.

The place was filled with ugly people with fancy hairdos, smoking menthol cigarettes, standing around with a drink in one hand and their elbow resting in the palm of the other.

First there was a low synthesizer note, then the dance started with a muscular Negro in white body paint, moving his arms, dancer style, while one girl sheared off another girl's hair. Then a whole bunch of people with white body paint came out on stage. One of them held a large beaker of water in one hand and a little kitten in the other. She held a microphone up to the kitten so that you could hear it mewing in fear.

Then, as part of the dance, the dancer pushed the head of the kitten into the beaker of water. The water and the curved glass magnified the kittens head to show the little bubbles rising from its nose and mouth, as it struggled to get out. Its little ears floated straight up. You could see the tiny white teeth of the little animal as, during it's death throws, it started to inhale water. The tiny glub glub sounds were broadcast throughout the club through the dancer's microphone.

That's not what happened. It wasn't a kitten the dancer used, but a live fish. And she didn't hold it under water, but out of water. I just used the kitten as an example, because kittens are cute and fish are ugly. As with humans, it's easier to excuse the death of an ugly animal than it is a cute one -- especially when that death is for ART.

So, these Soho sophisticates (they're probably vegetarians who give money to help stop the war in Nicaragua) watched this fish gasp in its death flop. Its body juices dribbled down the arm of the dancer. They calmly took the whole thing in. "Ah yes! What a statement! What a commentary on life!" They felt themselves so smart for not being outraged, but rather "understanding." Me? I called the cops. I said people were "killing animals for art." The cops never showed up.

The cops often show up at PSYCHODRAMA shows, though. That's 'cause these guys are truly extreme and outrageous. Instead of slowly suffocating a live animal, their target is where it should be: the audience.

They're too good for the Soho crowd. In fact they were so good they actually made me throw up. I don't mean just get nauseous. I don't mean a little spit or snorting a hocker. I mean the big puke.

It was at a tiny club called ABC No Rio. This was the fifth time I'd seen the band. Twice the police came, once they closed the club down, once they attacked the audience with knives, and this last time they made me throw up. Boy were they great!!!

I'll tell you about the show. First a long-haired bearded guy, who calls himself a "born-again Christ" and his hefty pal "Jimbo" take off their clothes. Then they spread cow shit on the floor and roll in it.

Another guy, Fifi La Foot, comes out already stripped. He trails along an enema bottle attached to a hose shoved up his ass. Half way to the stage the hose pulls out and shit streams down the back of his legs. The stench was like a fist in the stomach. Fifi then takes handfuls of the shit and starts wiping it on members of the audience. He's about 6 inches from my nose before I bolt. Run out the door, into the hall and then. . .heave. Right after one bag of popcorn and another of Bugles, there it is: Ptooie, a yellow globular puddle on the floor. Before I could snort back what went up my nose, boom, PSYCHODRAMA was in the hall chasing the audience outside into the pouring rain. What a show!!! Okay artsy-fartsy Soho crowd, let's see you take PSYCHODRAMA. Death-for-art is cool, huh? That ain't shit!

Now I'll tell you about one more local band. I don't think Donny has ever mentioned them. They're from New Jersey, but I saw them at The Dive, here in the great city of New York. (NY, however, is rapidly degenerating to the level of the rest of the country. The governor just signed a 21-year-old drinking bill that should put another nail into the legal club scene. I'm just glad this is New York City and nobody cares what's legal.)

The band was called CHILDREN IN ADULT JAILS. They played for a $2 cover charge and a no-drink minimum. They were the best new band I've seen in many a Rolling Rock. Three girls (including one who wears very short gym shorts and has tattoos), and a boy. It's fringe core, somewhere between NY Downtown (SONIC YOUTH), hardcore, and noisecore.

I'm a sucker for bands that scream a lot, can play their instruments, have girls in them, play loud with lots of feedback, and where every song doesn't sound the same. C.I. A.J. fills the bill. My blind pal Dawn told me about these guys. . .it just goes to show ya'. A record is due soon, they say. And they're from New Jersey! It's amazing how such good bands (A.O.D. too!) can come from a state so filled with dorks.

Now I've got to go back in time a bit. During end of May/beginning of June I tramped through both Carolinas, trying to sell some of my band's records.

I owe plenty of thanks to the guys and gals who let me sleep on their floor, took me around, bought records from me and generally helped me out. Even if everybody DID say, "You're in a band? I didn't know you were in a band. I just thought you wrote for Max. . . ."

Carl Singmaster at Manifest Records in Columbia, SC (1932 Main Street) seems to be trying almost singlehandedly to build a scene in that city. He buys records, books bands, sets up connecting shows and sells cheap T-shirts. His only help seemed to be John Hathaway of BRIGADE ROSSE and Art Boerke who let me host his *Raucous Waves* show on WUSC. Art is begging for vinyl, by the way, and promises to air everything "clean" enough for the radio--including cassettes. You can send stuff to him c/o WUSC-FM, Drawer B, Russell House, Columbia, SC, 29208.

In Myrtle Beach, SC, the guys at Prole Shout (they do booking) let me sleep with their cats. You can help me return the favor by sending them a tape. They're looking for bands for their compilation. Send to 302 Alder Street (2), Myrtle Bch, SC, 29577.

In Raleigh, NC, it was Reed Mullin of CORROSION OF CONFORMITY and his pal Wayne along with Scott Williams of the Ashe Hole who put up with me. Scott was working on a fanzine while I was there. You can write to him at 115 Ashe Avenue, Raleigh, NC.

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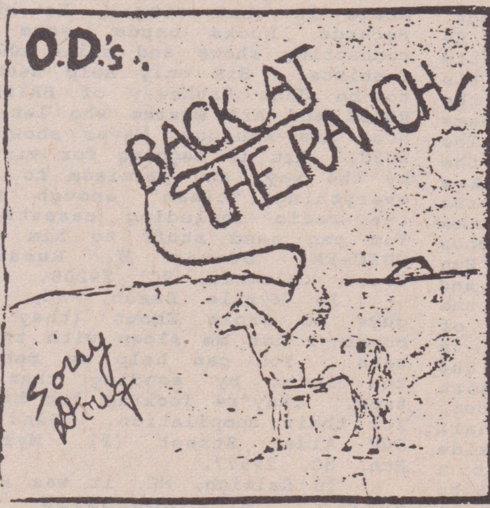

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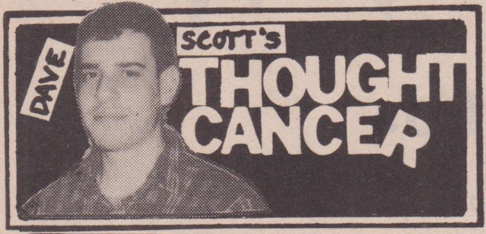
to thank COC for getting stabbed and helping to prove my point. (No, I'm not glad they got stabbed. I'm sure it hurt and those guys were not exactly in jogging shape when I saw them.) Besides, they are too nice to be bandaged. . .but the stabbing did prove a point. Here's how:

COC played two shows in a row in the basements of black churches. One was in Myrtle Beach (a show set up by Prole Shout), the other in Durham, NC. In both shows the promoters decided to let in the local Negro population as a show of good faith. They did not want to appear like hardcore invaders, driving the natives from their own turf. In Myrtle Bch, this worked fine and everything went smoothly. In Durham, one of those locals tried to steal some of COC's equipment.

When the COCers chased them, the Negroes pulled out knives and stabbed them. Reed got it in the back and in the leg, the bass player took one in the stomach. He was in the hospital for a week.

Okay, now try this. Take out the word "Negro" from the last two paragraphs and substitute the word "skinhead." Get the picture? You'd see "certain people" screaming about "skinhead violence" from here to Avenue C!! But, since it was Negroes, and since it happened once and didn't happen once, it's a different story. Suddenly it's obvious that there are good guys and bad guys who happen to be Negroes. The color of your skin (like the amount of hair on your head) is no guarantee of morality (or immorality). 'Nuff said?

Of course not! You know me by now. I don't shut up. But that's it for this week. Remember, when the artists kill, it's death, but when the artists shit, it's art.



FLESH HUNTER

Promises so shallow they're blatantly a lie
Insincerity so sincere so clever so vile
Like a wolf after prey moving in for the kill
Another sucker trapped in a world without will

A big notch in your belt and stories abound
Your conceited actions have made you proud
Some moments of pleasure at the expense of their pain
Another sucker dumped and the wolf prowls again

Your sexual urges control your mind
It leads the way as you follow behind
In a selfish pursuit of a senseless act
A loving embrace and a stab in the back

Flaunt the cash show off the car
Your good looks will get you far
Your tired lines are getting old
And your intentions are ever so cold

One of these days you'll find someone right
You'll give it your all then you'll get the knife
You'll feel the pain that you've always inflicted
And the brunt of the actions that you depicted

Beyond the flesh is a mind and a heart
People like this just set that apart
Love and lust are two seperate things
And you'll never understand the beauty within

It's a sick motherfucking world we live in. Twisted. Fer instance, it'd be funny if it weren't so tragic that many of the most hawklike, gung-ho "pro-American" wartypes NEVER fucking participated in the previous wars when they were of age. Examples: Ronald Reagan, during World War II, served his time in Hollywood making training films for the Army. Patrick Buchanan, the White House Communication Director, never served a day due to a "bad knee". Elliot Abrams, the Assistant Secretary of State, got out of Army duty because of a "bad back". George Will, TV commentator, far Right supporter, and sometime advisor to Reagan, stayed out of Army service during the Vietnam War on student deferments (he must feel guilty now cuz he's opposed to such deferments today). And of course there's Sylvester "Rambo" Stallone, who never served a day during the Vietnam War cuz his mom sent him to Switzerland to be a "chaperone" at an elite rich kid's school (guess he feels guilty too, since he's reinvading Vietnam in his 'dreams'). So, they all beat the drums of war and "patriotism", macho fucks now but "war wimps" when they were in a position to sacrifice their lives for the cause they so fervantly are willing to sacrifice other people's kids for. (Ironically, some of the much-maligned liberals who oppose these reactionary and self-servingly aggressive pro-war attitudes did serve in battle and understand the horror and waste of war. Examples: George McGovern was a much-decorated pilot in Korea, and Senator John Kerry of Massachusetts was an equally decorated veteran of Vietnam).

Speaking of that country, it seems the Reagan Administration is trying to create a pretext for U.S. invasion of Nicaragua by emulating the phony "Gulf of Tomkin" strategy (that was the supposed incident where North Vietnamese PT boats attacked a U.S. destroyer off the coast of N. Vietnam, stampeding Congress into giving then-President Johnson the authority to deeply involve U.S. troops in that conflict. It was later learned that the incident was trumped up, created by the C.I.A. to rally public and Congressional nationalistic fervor). So Reagan and Co., itching for an opportunity to send in the troops to Nicaragua to squish out their independence struggle, has announced that any attacks on U.S. servicemen in nearby Honduras (where the U.S. is establishing a huge, permanent military presence--and where there will surely be a lot of homegrown hostility to said presence) will be cause for direct U.S. intervention. You know, part of our "anti-terrorism" campaign (you gotta laugh at that--the U.S., with its backing of the slimebag Contras, puts our country on record as state terrorists). Problem is that Nicaragua cannot control any and all other revolutionaries elsewhere, plus, the Sandinistas have been doing anything they can to eliminate any excuses the U.S. can come up with for invasion....it's NOT in Nicaragua's interest to give the U.S. an excuse! Whose interest is it in? Well, let's just say it came as no surprise to read in the paper that mercenaries were being sought in Europe by U.S. intelligence to carry out assassinations of American personnel in Latin America (pretending to be Leftist guerrillas). You get the picture? Next thing you know, Reagan will be blaming the Nicaraguans for the unrest in South Africa (speaking of which--remember during the Polish regime's crackdown on Solidarity last year how the TV was there every day, bringing detailed reports of every rumor of civil liberty restrictions and abuses. And what a stink they'd raise over it, especially {and correctly} over fatalities, of which there were maybe 5 over the course of a year. Ain't it funny how in South Africa, where there are at least 5 fatalities to civilians by authorities A DAY, you get so much less graphic of coverage. Gee, does it have anything to do with South Africa's anti-Communist "holy alliance" with the U.S.?). So where's the vaunted "free press" covering South Africa? And does the "free press" EVER ask the Reagan Administration for evidence to back up its claims against Nicaragua? FUCK NO. They report these governmental charges as fact! Bogue.

And speaking of bogue, it seems that Ian Stuart, singer for England's fascist/racist skinband SKREWDRIVER, will be trying to enter the U.S. in early Autumn to rally U.S. skins to his National Front cause (the N.F. economically sponsors said band). Some U.S. skins will be thrilled and swallow the racist crap, but many others are already showing their displeasure with the U.K. skin thing, causing some fights in N.Y. Me hopes it's over ideology, and not fashion. While we're on the subject, going back to pro-war "war wimps", how come the gung-ho nationalist types in the scene aren't all flocking to join the military to put their bodies where their mouths are? I just wanna know where their brains are?

Did someone mention brains? Well, how's this for smarts. Ness Aquino, owner of the Mab (oldest running punk venue in S.F., and now new owner of the upstairs On Broadway) says he's not doing Hardcore anymore. "Too violent" sez Ness. What's the catch (22), you ask? Seems that Ness, whether out of fear or asskissing, lets some of the most consistently violent characters into the few existing punk shows FOR FREE. Not only that, he's been known to give 'em free beer too. The results are predictable and ugly. Geez Ness, I see your point. Duh.

Mountain after mountain after mountain is the only thing the hiker sees on the horizon. He continues on his journey every day, never seeing an end to the

huge obstacles in front of him. He considers his struggle and believes one day he will see hills no more. He is confident and knows one day he will be champion.

LIFE! I've just explained it. What is life but a series of obstacles? You are that hiker and those mountains are everything in your world that prevents you from reaching what you want.

How do you handle your obstacles? Are you defeated by your parents, a bad day, or ever the threat of being annihilated? Do you justify just giving up as the only option left ? Why not stand up for yourself? On a smaller level, you can eliminate the people from your life that bring you down and influence you to give up. These people are the mountains. Put them aside and go on to the next one.

Focusing on a larger problem, do you see a benefit to the arms race? Get out and change it. Don't feel defeated like the world leaders like to see us. Unify! If every person would work as one, we would be in control of our lives. Ultimately, peace and control is within our limits if we want enough! If you're defeated or have given up, then join the crowd who want someone else to rule their lives.

If you want peace, SEE IT, FEEL IT, and GET IT. If you want to start a band or magazine, SEE IT and LIVE IT! It is time to really wake up and start being positive and in control. You hold the cards; you can go over the mountains or fall face down in front of them and give up! Control your destiny and damn it TAKE CHARGE!

For those of you who are serious like me for change, WRITE. Spend some time and make yourself known. COMMUNICATE. Thanks to Norman Vincent Peale, Doggy Style, and Uniform Choice for inspiration.

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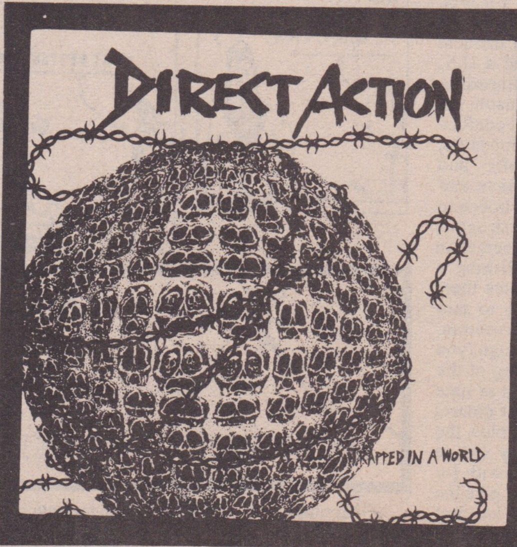

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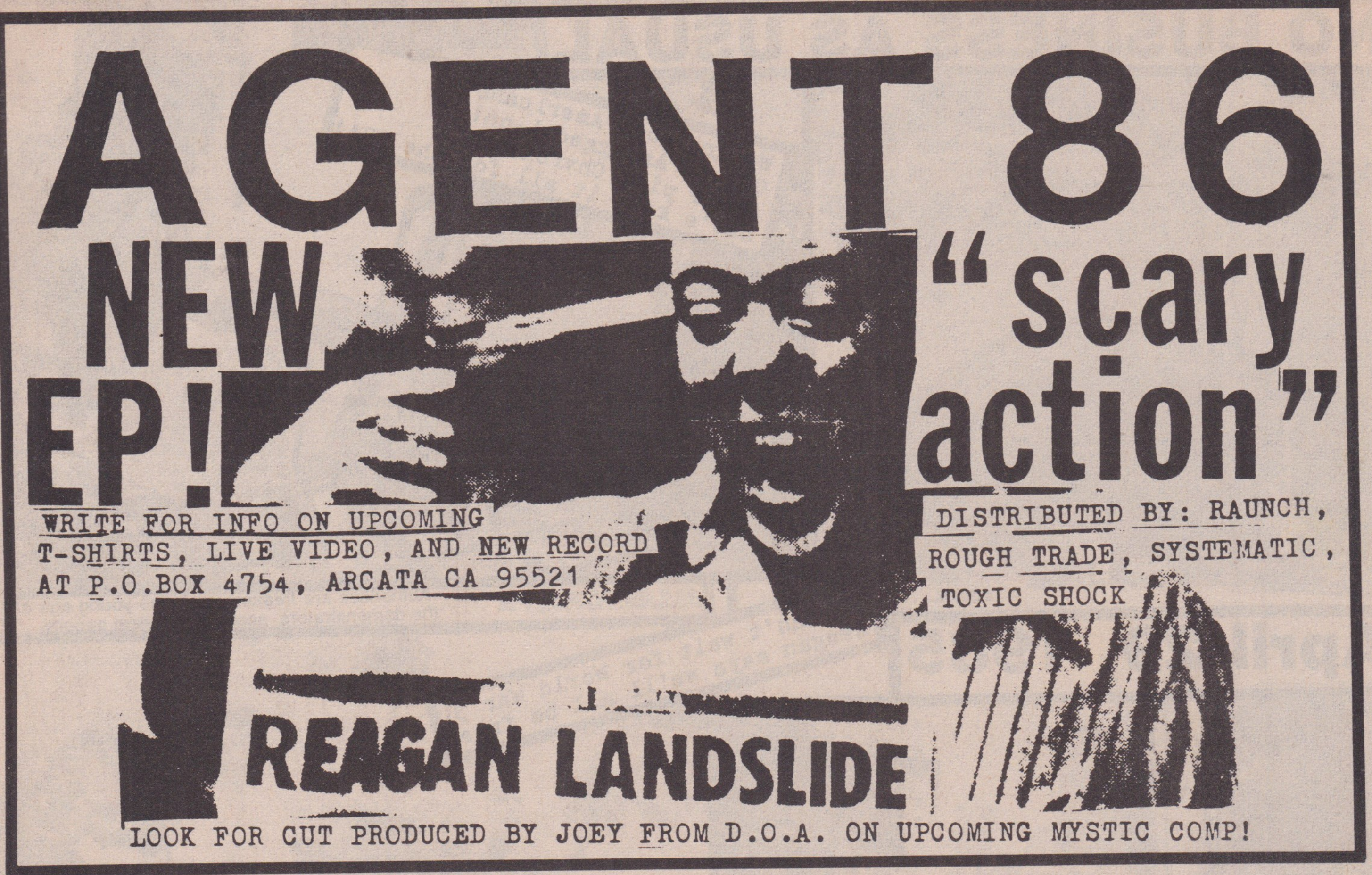
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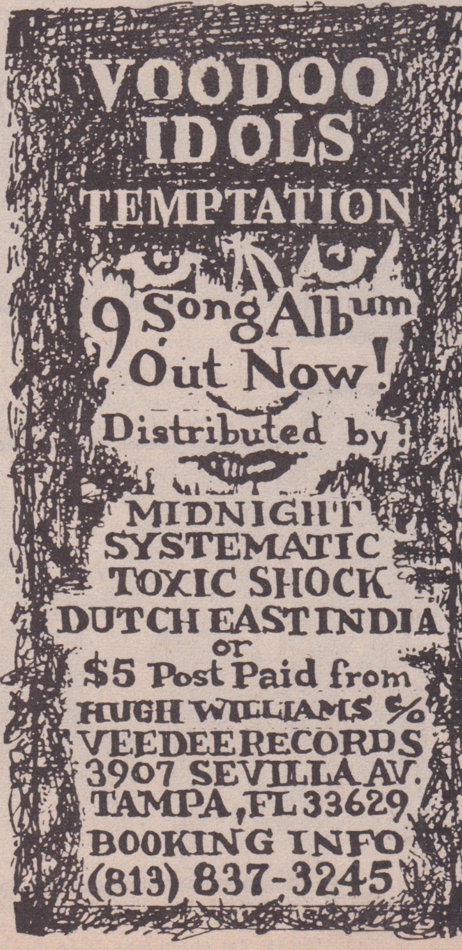
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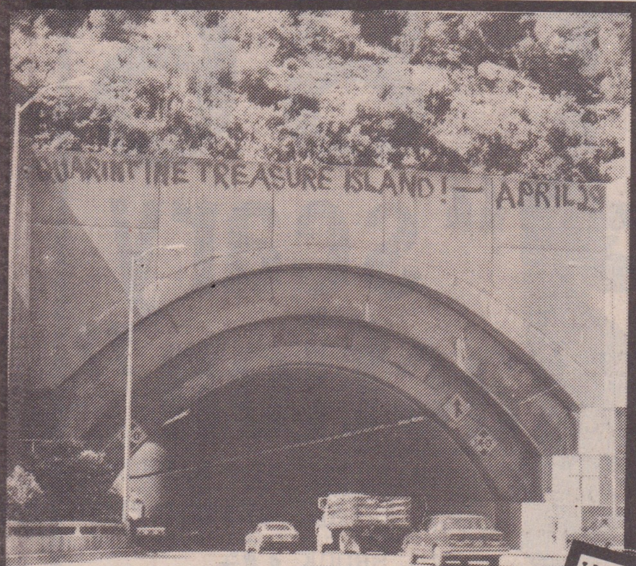


We are good Americans
Off to Armagged-i-on!
Apple pie, Chvrolets,
Let's keep it all for the USA!

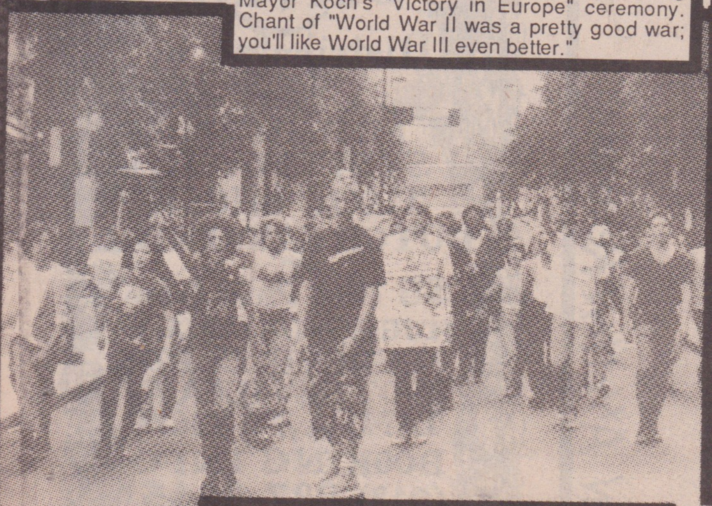
ALLENTOWN, PA -Authorities are freaked out at the young age of the demonstrators, according to local papers.

April 29, 1985

We can't wait for World War 3,
Reagan says we'll all be free!

CHICAGO, IL -One stop was at Post Ofiice, where people beg to be let in for a mass induction.

NEW YORK CITY -All-day disruptions from Times Square, to an illegal art show, to to recruiting offices, to NYU, to NY Theological Seminary, to disrupting Mayor Koch's "Victory in Europe" ceremony. Chant of "World War II was a pretty good war; you'll like World War III even better."



ATLANTA, GA -Kids ditch school to chant of "Sorry Dad, Sorry Mom. All I'm trying to do is stop the bomb!" At Die-In, the chant was "See the light, Feel the heat. The bomb went off right down the street!"

SEATTLE, WA -Core of protestors were high schoolers, many with homemade banners such as "Future fraggers of America."

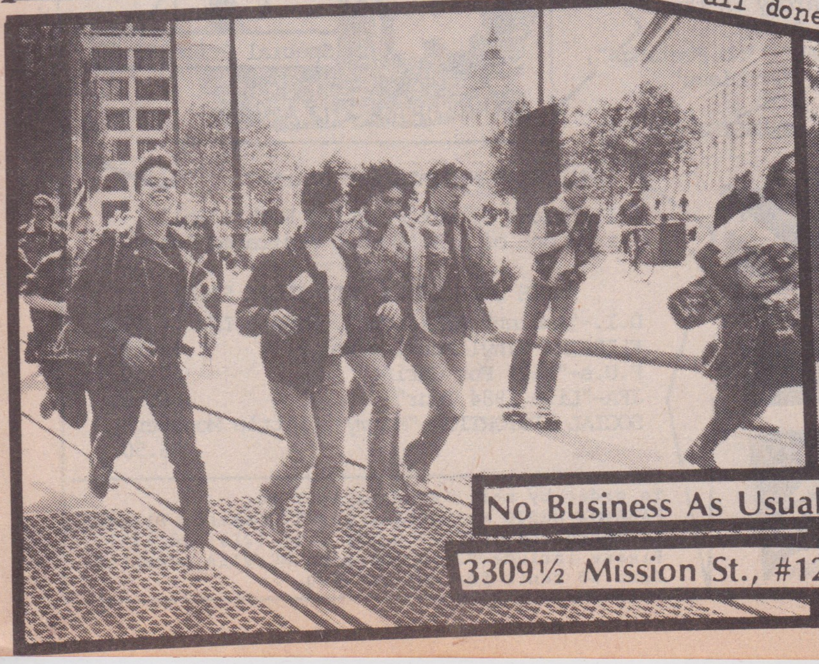
SAN FRANCISCO, CA

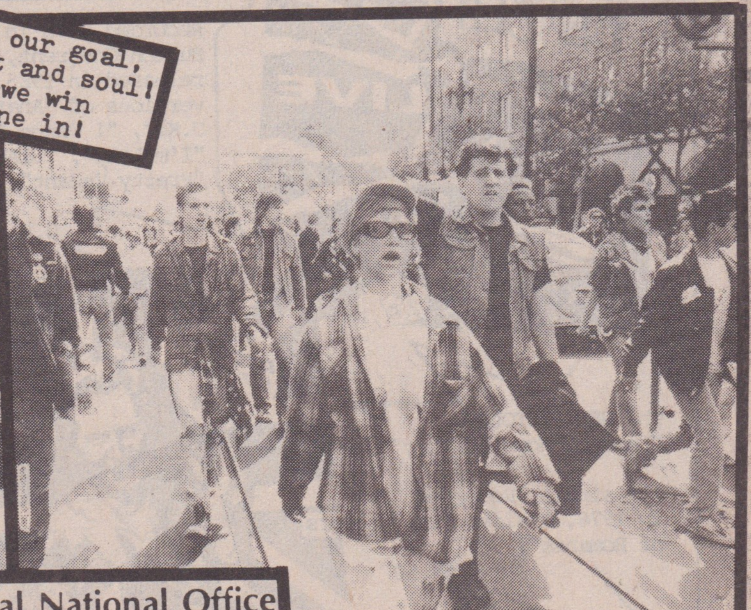
Ashes to ashes, dust to dust!
Nuclear weapons are really a must!

-Downtown and Financial District demos and Die-Ins.

This is not a game, these are not toys!
We are not sheep, you are not boys!

Rape and plunder is our goal,
America is our heart and soul!
We won't stop until we win
Even if we're all done in!





No Business As Usual National Office

3309½ Mission St., #127, San Francisco, CA 94110; (415) 550-1530

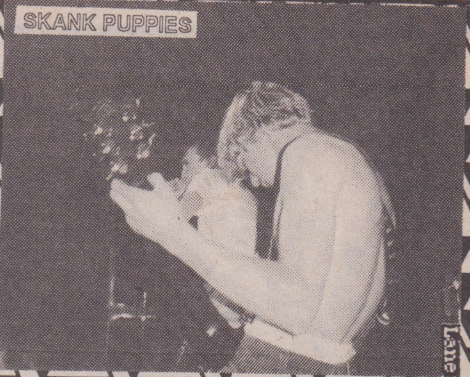
SEATTLE-Hello from the Emerald City! Lots of things have been going on here. There's been lots of touring groups playing the Rocktheatre. The local scene is growing very "slowly but surely". We have lots of promising bands, but they don't get much money. Out of town bands do get payed well though.

Local favorites The ACCUSED released their 12" EP last month. This baby rips. You have to get it. Send $5 (plus change for postage) to: Tom Niemyer/ 13017 Mukilteo Sp #3/ Lynwood WA 98037 for this ripper!

FALSE LIBERTY have been playing their brand of ultra-fast "steak in your face" thrash'n'roll quite frequently. Their tape, The Zoo Is Free, will be out shortly. The SKANKPUPPIES are back with a new singer and drummer. They get better every time they play. The MELVINS are playing mass concerts. They have a very, very slow metallic punk sound. ITCH BROTHER play every once in a while and have a slight resemblance to BLACK FLAG.

For once in a long while we have some new bands. One is a young band called SEDITION. They said they might play live soon. From Point Orchard/Bremerton comes INVERTED MORALS. They'll do a show in Seattle. From Tri-Cities (boonies) comes DIDLY SQUAT. The BUTT PIRATES have supposedly broken up, butt rumors say they're back together. NECROPHILE is a metal/noise thrash band feautring the awesome and deaf Victor Hart on drums. One more band is STONE CROW who have the ex-TEN MINUTE WARNING guitarist. WICKED ANGEL, who were DSML, changed their name again to CIRCUS OF THE STARS. Their guitarist puts on the radical shows here. Thanx Tony! GREEN RIVER and ISOLATION haven't been doing anything lately. Are you dead? Hope to see them soon.

In the fanzine department, a good zine is Orgy (75¢ ppd, from 1501 NE 102nd St/ Seattle WA 98125), and Positive Impact is being put together by the "North seattle Crew" (FALSE LIBERTY and pals/ 19734 35th NE/ Seattle WA 98155).



Well, that's about it. Stay positive and *communicate!* Anyone interested in finding out more about the scene, please write. I'm interested in trading tapes and flyers.
Greg Anderson/ 15528 12th Ave NE/ Seattle WA 98155

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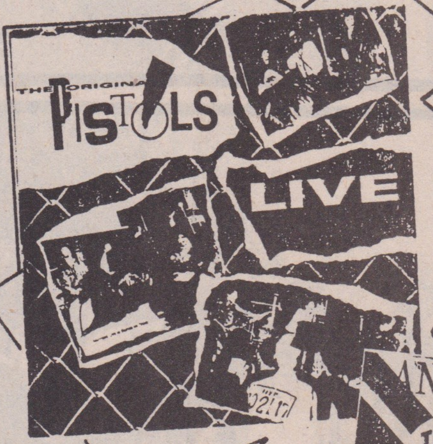

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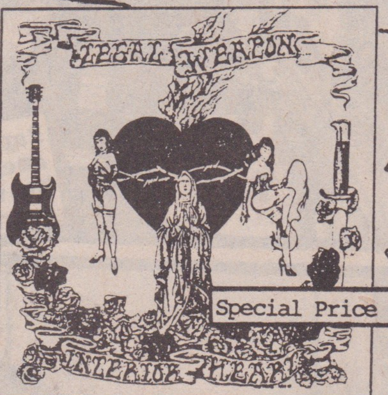

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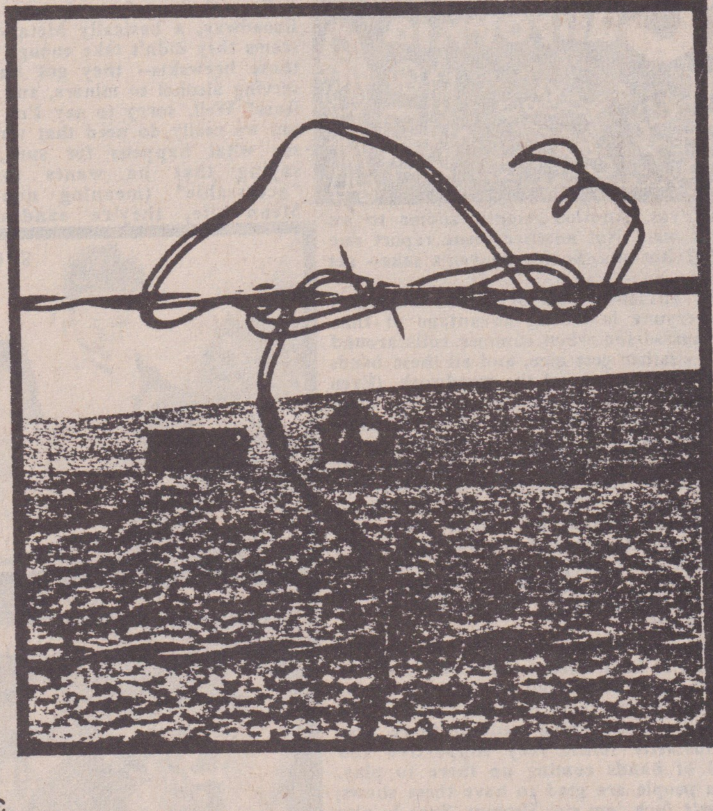

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YOU'RE NOT THE ONE

Ah yes. Another month zooms to an end. But wait! Not another scene report due already? But yes. So for heaven's sake-- get on it!!

So. Summer. Lots of bands touring. I hope everyone is taking advantage of this. It's always so fun when summer rolls around and the weather gets nice, and all these bands just start coming out of the woodwork. (Even if summer isn't quite the same as the good old days, when I went to school and summer meant fun and vacation and no homework. Now I work during it-- and you don't even get recess or Hot Dog Days at work. Oh well..) I hope everyone's enjoying seeing all the migratory musicians-- and if you're one of them yourself, yowza!! It's just really fun to see and meet people from all over-- and you can learn a lot, too. If nothing else, get a van that fucking works before you hit the road. Yikes!!

Our San Francisco locals, MORALLY BANKRUPT, have been zoomin' all over the Bay Area. They've played quite a few shows and parties up north in Sonoma County (and report quite a happening scene up there. Lots of enthusiastic folks, very supportive and grateful of bands coming up there to play. Also, as people are glad to have these shows, they don't fuck 'em up. Hmmm. Sure is nice to see support within a scene, huh?), as well as Sacramento, Santa Cruz, and San Jose (lotsa *BIG* shows there--8 bands to a bill--contact Ellen at (408)737-8650). Also commendable in the local touring circuit are CHRIST ON PARADE, VIOLENT CO-ERCION, and SPECIAL FORCES-- and no doubt others that I've forgotten in the flurry of things.

D.R.I. recently had their welcome home show-- and quite a night it was. It's been way too long since we've scene those boys, and they didn't let us down. Fucking blew the roof off the Mab-- intensely tight and fast as always, and plenty of new material as well as all the good old tunes. They have a new drummer now, Felix, who rips. The Boy Wonder or what? I don't really know, but they're incredible. Do not, I repeat, DO NOT, miss them if they come anywhere near you (or you'll be sorrrry..). And in the meantime, be sure to snatch up a fresh copy of their new lp, Dealing With It-- yet another great release from Death Records.

Okay, enough raging compliments for now--- and a bit on the not-so-nice side of that night. It was, needless to say, a packed night at the Mab. But-- no in's and out's (which get's everyone a bit antsy), and for some reason, "troublemakers" in with no one kicking them out when shit started. And of course, start it did. One asshole punched some guy in the face-- but did he get kicked out? Hmmmm. You guess. Now, the guy who took the punch is suing Ness, the owner of the Mab. Ness now claims that he's "had it with those assholes". But hey, we've heard that before, only to find out that he let's 'em in for free and gives 'em beer-- to keep them from causing trouble, you know. Yeah. Well, we'll see. All I know is, as much as I don't like "uniforms", it sure was better when he had some security around the joint....Also playing that show were the BONELESS ONES & GREEN DEATH (both locals), and BODIES IN PANIC, all of whom put on a great show. But it is too bad that we have to show out-of-towners like BODIES IN PANIC bullshit like that.

And speaking of Ness and the Mab-- he and Celso, owner of the Sound of Music, have joined forces and bought the lease on the old On Broadway. When Dirk left, the O.B. was transformed into the Rock On Broadway, a basically Metal-only club. But, seems they didn't take enough care in serving those brewskis-- they got busted twice for serving alcohol to minors, and there went the lease! Well, sorry to say I'm glad about it-- but we really do need that venue back. We'll see what happens for sure, but Ness is saying that he wants to book more "accessable" (meaning non-punk?) acts. Meanwhile, they're sanding the floor,

SHORT DOGS GROW

UNCLE PASTA'S KIDS

Murray Bowles

painting the walls, and plan on putting up (horror of horrors)--- video screens??!!? YIKES!!

Other shows? Well, soon after that, we got treated to an incredible last-minute performance by SNFU. I don't think even "incredibly" fully describes that show. It was great--a small crowd, but everyone who was there was totally into seeing SNFU. You know? Not the "Friday night on Broadway, what show should we see" crowd at all, but a hyper, thrashing bunch of maniacs, crazy about them Canadians...It was fucking great!!! We also got to see ICONOCLAST (L.A.) and @ STATE OF MIND, as well as MJB. I was really impressed with @ STATE OF MIND, tho I hate Club Foot...I thought that Robbie had a lot of good things to say.

At the VIS there's been great shows recently... FAITH. NO MORE. put on an absolutely fantastic show there...They are just amazing these days. Also caught an incredible night of grungey, garagey, 60's style music by the MORLOCKS....who have recently moved up here from San Diego. And boy are we ever glad to have them around.

And a bit of news? Why yes, Kent, we'd love some. OK. The DICKS are back from their jaunt across the states, and had a blast. They're kickin' back for a bit, and then-- hey Deb-- get the phone, willya?-- Then they leave for Europe with DOA in Sept. And, in the ever-growing new band dept, be on the look-out for SHORT DOGS GROW-- a new growth from S.F. Hey, you'll have to see 'em for the full effect, but hey-- what this town has been lacking for a long time is a fun band with a--remember these words--"sense of humor". Don't miss 'em.

In the "Probably Gone Department" is the BREAKOUTS, and in the "Permanently Gone Department" is Don Vinyl of the late OFFS, found dead in New York. Th Th That's All Folks! Kent

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21 Cleveland, OH
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23 Detroit, MI
24 Toronto, Ont
25 Montreal, Que
26 Burlington, VT
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28 Syracuse, NY
29 Long Island, NY
30 Stamford, CT
31 New York, NY

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1 Dover, NJ
2 New York, NY
3 Harrisburg, PA
4 Pittsburgh, PA
5 Allentown, PA
6 Philadelphia, PA
7 Boston, MA
8 Portsmouth, NH
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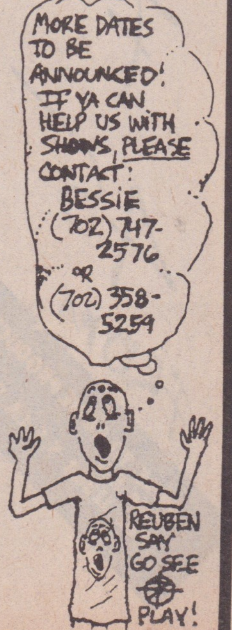

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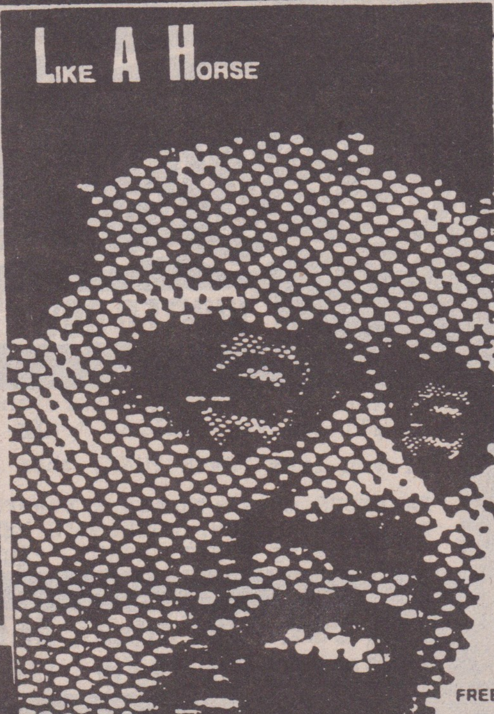

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Hi, hi, hi, from sunny, smoky, smoggy southern California. Talking about getting burned, **Ill Repute** took a total equipment loss (including clothing) in **Pittsburgh** last week. This is the second time they tried to get to **New York**. Bands have got to watch their stuff at **all** times. Rumor has it that **Don't No** and **NOFX** are having problems on the road too. The **Detonators** got their "Hit and Run" tour shortened and the **Hellcats** and their roadies (Erik and Albert of Abatoir-Tees) beat up O.J. of the Madhouse in **Albuquerque**, something about not paying the bands. **Detox** is on the road by now and the **Descendents** are still gone. They will be releasing a new album soon. **Love Canal** will be recording a live one, **Wasted Youth, Uniform Choice and Doggie Style** will also start recording soon. **Mystic** just signed 41 more east coast bands (including G.I. and the P.T.L. Club from **Boston**) to be released on an 80 band east coast comp. That's a total of 157 bands on the **Mystic** label. New clubs include **The Buena Park Boys Club**; first show featured S.N.F.U., **U.C., and Doggie Style**. Those kids are really great down in **O.C.** (reminds me of **Reno's** youth). **12XU** did a "step above" July 27 at ***Fender's*** with 7 Seconds, Agression, Gang Green, **Love Canal** (hey Arab), and **Justice League**. **Golden Voice** hosted The Cockney Rejects and **locals** Aug. 2nd, and Gary's 2nd International bash with Conflict, D.O.A., Terveet Kadet and Upright Citizen Aug 9. **Dave Y.F.P.** and the **Alliance for Survival** with some help from Punx for Survival (that's me) are doing the Olympic the 16th of August with **Wasted Youth, M.I.A., Entropy, Iconoclast, Stukas, Love Canal, and Just Because**. There are also some new and established local fanzines that I wanted to list so here they are: There is ofcourse **The Flipside** (p.o. box 363, Whitter, CA. 90608), and **Ink Disease** (4563 Marmion Way, LA, CA., 90065). There is also **Fight For Freedom** (3191 Ruth Elaine Dr.,Los Alimitos, Ca., 90720), **L.A. Zombie** (P.O. 31, 3208 cahuenga Bl. W., LA, CA., 90068), and Frank Murry's **Positive Thoughts** (PO 6873, Buena Park, CA., 90622-6873). New zines include **H.T.D. zine** (4600 Clarissa Ave., LA., CA., 90027) and **SUB9** (12246 Montana Ave. #B100, LA. CA., 90049) Incomplete as usual so y'all locals can fill me on what I've missed (1651 Amherst, LA, CA., 90025) Bye. Dave UXB.

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The ICONOCLAST

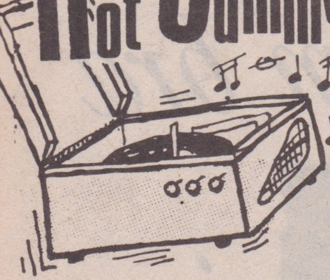
Interview by Steve of Existential Rage zine/ P.O. Box 3092/ Orange CA 92665

The ICONOCLAST/ 15835 Cobalt St/ Sylmar CA 91342

MRR: What does the name "ICONOCLAST" mean to you?
I: The name first came about when I was just freshly into punk, and my brother called me and my friends "iconoclasts". I asked him what it meant and he said it meant people that go against the norm. Then I asked everyone else if that would be OK as a name, and they said "yeah".
I: It means breaking the traditions...
I: But it means more than that now. For human progress, there has to be an iconoclast. For as long as we've been progressing, there's always been something that has broken traditions to progress human evolution.
I: It seems that any time there's an iconoclast, you always look at those people and see they lead these lonely lives and they're outcasted for their beliefs. Every situation has a person or group of people questioning established beliefs that most people regard as laws of nature. So, it's someone that goes against the established order, which is what's going to be necessary for change.
MRR: How would you define anarchism, and how would you apply that to the situation of 1985 amerikkka?
I: For myself, it's difficult because it's a form of thought that has many different types of people beneath that title. I think there's only a couple of things about it that can unite all people that consider themselves "anarcho", and what that would be is the regard of power and authority as being dangerous. The more I think about things, the more I find roots of problems in the existence of such centralized power and authority. So, for me it's a way of thinking where everyone involved is self-governed. I really do think that there are things that all people can say that they need. There's an illusion that everyone is completely different from everyone else. That's true in some aspects, as there's only one you, but there's also a social side that ties people together; humans are social animals. I think that there are concrete things that everyone can identify as being in the best interests of all, and that's where I try to base what I strive for. But even if it wasn't in the best interest of some people, they would be free to live any way they like as long as it didn't restrict the freedom of others.
I: In this society, the government says that democracy helps everyone and it's really equal. But freedom-wise, like in freedom of speech, we really don't have it. We may have more than somewhere like the Soviet Union, but other than that, this whole government is based on the rich living off the poor, because if it weren't for the labor of the poor there wouldn't be any rich. The government makes it look like they're helping the poor with their social programs, but it's really a mask and they're hiding behind this red, white and blue that is such a sham. It's all for the benefit of the rich people.
I: I think part of what it will take to create real change is to get across the idea that people's definition of freedom is really off base. It's an illusion, because I think that even though on an outside scale we're "freer" than most other countries to a certain extent, in any situation where you have large groups of people imitating each other, that will be socially limiting and there's really very few alternatives as far as lifestyles go other than the one that's already been established. It's just as restricting as the Soviet Union.
MRR: So how do you go about it in 1985 amerikkka, applying and living those ideals as best you can, and getting those ideals across to others?
I: I just wanted to add that in very few situations do I go around thinking of myself as an "anarchist"; I think more of the beliefs that they might represent to me. I've seen that when people adhere to any kind of "party line" unquestioningly, just following one belief system, it's very limiting. Situations change, and you need to learn to adapt your beliefs to your present environment. I like what CONFLICT said in a recent interview about always watching to make sure that it's not politicized because it's more something very psychological and spiritual, not just technical political theory.
MRR: What about living the ideals you have as best you can in this current situation and getting them across through practical example?
I: The best thing to do would be to keep looking for ways to live out your ideals in reality. That's the best form of publicity for it, to make an example that works for you, and then show that it can work for others. Too many people just live their beliefs in a literary sense, without really being able to apply them to the situation they're in. It's like they're following these beliefs that were set up 100 or 200 years ago unquestioningly, and it's really difficult to apply a lot of those to different situations. They're just living their beliefs in a book and in their mind instead of in their life through action.
MRR: Do you think that music, any kind but especially punk, is an effective medium of trying to get ideas across to others; or do you think it's reached a certain point where it's become just so much "preaching to the converted"?
I: No way, I think it's a good medium...
I: It's a good way, but it can also be "preaching to the converted"
I: New people are listening to different varieties of music everyday; there's always going to be people that are listening to things for the first time.
I: It's hard for me to apply the word "punk" because, in one sense, I associate a lot of negative feelings with it. But if you apply it in a broader sense, it would apply to us.

MRR: Why do you think that most of the radicals of the 60's were sucked into the system, and do you think the same thing is going to happen to this generation of radicals?
I: Because material goods are so seductive. But we have to make sure it doesn't happen to us; we have to learn from their mistakes.
I: I think it's all a process of time and we have to find our place in a longer scale, in all that's been learned before us and all of the potential that lies ahead of us.
I: And keep on striving. I can't just give up and fall in. It's like a flowing river--the system flows downstream and we're swimming upstream. It's much easier to "go with the flow", so we have to constantly keep striving for what we think is right.
I: Life in the system means you don't have to think, or when you do it's during your 9-to-5 job. When you get home, you just want to relax.
I: Thanks to technology, soon we'll only work 6 hours a day to further numb us. It's like they grant a few reforms to keep us from getting too hot.
I: I think it's a positive thing that we realize there's that possibility of us getting sucked in. We're scared of getting sucked in and aware of it, whereas I'm not so sure the hippies were.
I: I think drugs had a huge part in distracting the hippies, and in controlling them.
I: Drugs are a great form of control for people in power to use. It's known that they've used that tactic on Native Americans, and during the 60's in Harlem. When people begin to get very desperate, the government just pumps up the supply of drugs as a control mechanism. It works.
MRR: What are your opinions concerning vegetarianism?
I: Well, keeping the balance with earth and nature in mind, I think it's pretty unbalanced that we create "factory farm" animals; it's de-animalizing. Their lives revolve around us; they have no life because of us. That's not fair. If we have other means of protein and nutrition, then isn't it logical to not have another being suffer?
I: The way I live means a lot to me. I just pretty much live with nature. I get off on watching things grow the way I grew. I like to see them have the same chance.
MRR: What do you think about direct action as a way to bring about change and a way of bringing people's attention to things, as opposed to demonstrations?
I: Both are good. In the long run, demonstrations are good as they'll wake people up to what's happening. And it depends on what kind of direct action you're talking about. It could be pouring glue into locks or spraypainting things that would only reach a few people. But it could be like the Animal Liberation Front that reaches alot of people through the media.
I: It's a form of expression for me. I get much more satisfaction out of creating something myself, a situation that I put myself in to further my beliefs...as opposed to a demonstration where you follow what someone else designates as to how you should go about furthering your beliefs. So, not only does direct action technically accomplish more, but it's artistic and makes a statement that can't necessarily be explained in words.
I: That's true, because it comes from the heart. I'd like to say that living with people who realize the same things you do, not in any dogmatic way but by mutual realization, is really healthy. It strengthens your beliefs, plus the communal lifestyle perpetuates interdependency, sharing, caring, and feeling--the opposite of what's going on in this society.
I: The modern lifestyle that most people live by is a great way of control; divide them up into these little urban cells. It makes them feel detached and discourages a real community environment.
MRR: Any closing thoughts?
I: Power is poison.
I: Work to decentralize power.
I: I want responses from people who disagree so I can learn.

Hot Summer Cool Records



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SUMMER 1985-ISSUE #1

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LOW TIDE FOR THROBBING LOBSTER?

Gotta raise some funds to keep flogging Throbbing Lobster product in the fall. So I'm sellin' boxes fulla' pretty terrible rare-for rare's sake want-list filler, plus a whole bunch of nicer stuff I probably shouldn't wanna live without, but I hafta. **SO HERE'S AN AUCTION: 450 indie and one-off 45s:** punk, thrash, hardcore, artcore, industrial, DIY, Twotone, skatepunk, Oi, popcore and punk. **The auction runs until September 1, or thereabouts. Mail bids only** (you're welcome to call, but only after your written bid's been sent; overseas callers are okay). Trades are half-welcomed, but filthy lucre, I mean cash is what all the fuss is about... Slaughter, Snatch, Sods, SOA, Snivelling Shits and Super K; Cock Sparrer, Crap Detectors and Controllers; Ugly and Urinals; Mad, Meier, Middle Class, Minor Threat, Fartz, Filth and of course the Fuckin' Flyin' A-Heads. Weird stuff only this time, but there's a few un-organized boxes of the B.O.F. popular rarities--complete batches of all them UK first-and second-generation punkers and punters, plus Johnny, Joey, Dee Dee and all their American buddies. Later. Want-lists meanwhile?

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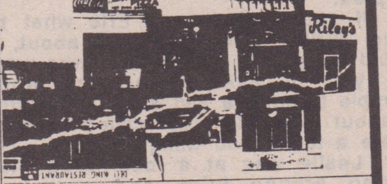

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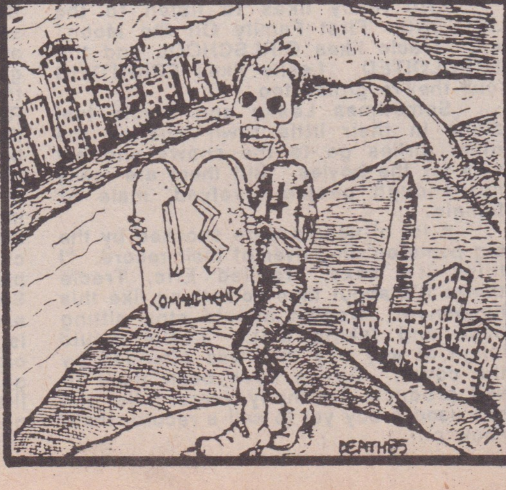
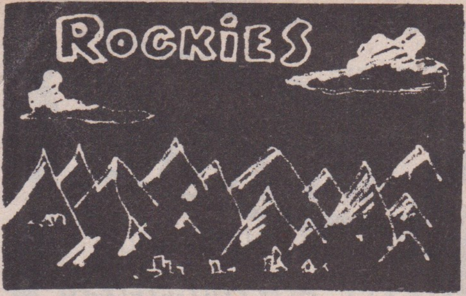




BIG WOMEN

THERE ARE UNWRITTEN LAWS IN THIS SOCIETY
THAT DICTATE WHAT THE NORM SHOULD BE
INSECURITY AND IGNORANCE ARE THEIR TOOLS
WOMEN HAVE BECOME VICTIMS OF THESE RULES

CHORUS:
WE'RE BIG WOMEN WE GOT FLABBY THIGHS
WE'RE BIG WOMEN WE'RE UGLY IN YOU EYES
WE'RE BIG WOMEN NO MAKE UP FOR DISQUISE
WE'RE BIG WOMEN WE WON'T LIVE YOUR LIES

SO SHOULD WE BE QUIET SWEET AND SHY
PUT ON AN ACT FOR EVERY SINGLE GUY
OR SHOULD WE BE SEX MINDED SLUTS
WEAR BRIGHT RED LIPSTICK AND WIGGLE OUR BUTTS

ARE YOU WONDERING IF SHE'S A VIRGIN OR A WHORE
TELL ME WHAT THE HELL ARE YOU LOOKING FOR
FEMALE INTELLEGENCE ISN'T EVEN APPREZIATED
ONLY A PRETTY FACE AND A BODY THAT'S EMECIATED

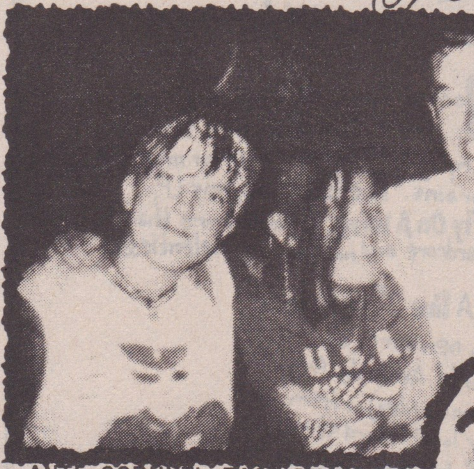
WHEN YOU YELL SKINS AND PUNX UNITE
REMEMBER WE'RE HALF THE PEOPLE YOU'RE TALKING ABOUT
MAYBE SOME DAY WE CAN REALLY BE FRIENDS
AND BRING THE WAR OF THE SEXES TO AN END

"Big Women" was written in response to G.B.H.'s song putting down feminists, calling them "Big Women". Like any other group, feminists have their faults, but we have much to thank them for. The U.S. has been a country since 1776, but only men were created equal. Women had to fight harder for their rights. I don't know about England, but in the U.S., women didn't have the right to vote until 1921! Until about a decade ago, women weren't allowed to have credit in their names. Women are still treated as the property of men, and in some places in this country the law enforces this. Like it's legal in some areas for a husband to beat his wife with anything thinner than his thumb!

I dreamed

I rode a roller coaster in my

maidenform bra ®



Once upon a time, there were three little girls. Wait, one of them was really a boy. Anyway, they formed a band called ANTI SCRUNTI FACTION; don't ask Tracie what it means, cuz she's answered that question so many times she can't remember. If you really want to know what a scrunti is, refer to one of their earlier interviews.

People often ask the little band members if they get shit for being female musicians in a band. Well, Eric definitely doesn't. People always remind them that they are female musicians in a band by always asking that question. They try to ignore people giving them shit, but sometimes it gets hard.

Eric really likes to listen to the JETSONS' "First Family On the Moon" ep. Tracie likes GIRLSCHOOL and the EXPOLOITED. Leslie likes FRIGHTWIG 'cuz they're girlies too.

Sometimes Leslie and Tracie feel alone in their little town 'cuz all the other girlies go to the shows and act silly for the boyies. But there are really not enough people involved, male or female.

A lot of people were shocked by the big penis on the cover of their record. "I think it's sexy," replied Eric. Tracie thinks it's about time something like this happened. Women should stop sitting back and taking shit. Leslie would laugh at any boy that was offended by the cover. Girlies have been used to sell products for many years. No one has used a boy yet to sell a record, that I know of.

ANTI SCRUNTI FACTION usually write about things that make them angry, depressed, and even happy. "If I can't dance, I don't want to be part of your revolution." is something that Emma Goldman said, and people should be concerned about things that threaten their individuality, freedom and their lives. If life is worth fighting for, then it's worth living, so make the best of what you do have and don't always dwell on things you don't have (or things others don"t have), otherwise you'll end up a crazy lady like Leslie.

The band members were little babies in the 60's, so they can't really compare what was going on then to what they are doing now. People in the media today don't understand punk and report twisted views of it, so it's hard to believe what people in the media say about the hippies.

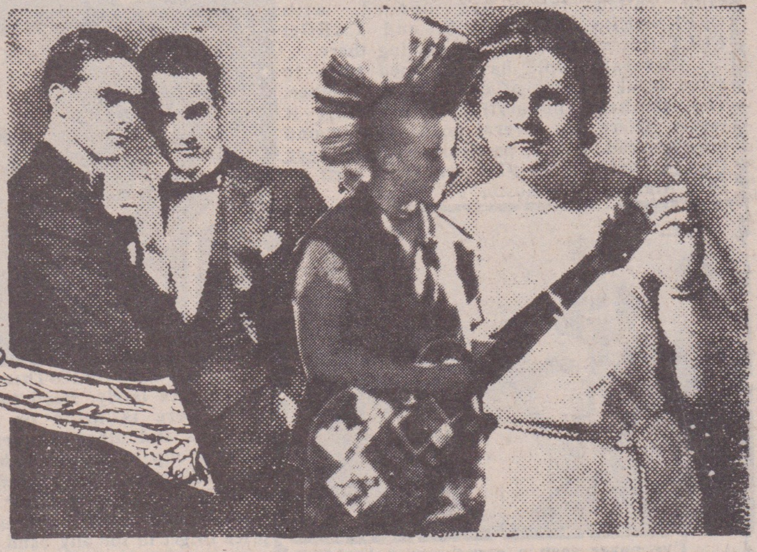
If you were to ask Eric what the song "Writhe Like Worms" is about, he would tell you to ask Tracie, who would tell you to ask Leslie, who would stumble through a sad story. The story is about a terrible place called Lebanon, where a lot of bad things happen. One day, Leslie was at a local drug store buying orange juice and saw in a newspaper that a lot of Marines had been killed by a bunch of locals in Beruit. At first, Leslie was spiteful and said to herself, "Anyone who is stupid enough to think they're one of the 'few good men' who are good enough to join the Marines deserves to die for Reagan's pride," but the more she thought about this atrocity, the worse it began to seem. Being such a sensitive girlie, she cried when it occurred to her that the Marine boys, no matter how much shit they gave her on the streets, didn't deserve to be murdered without a chance to fight back. Those boys probably weren't any older than she. So, anyway, this inspired Leslie to write a song about Lebanon. The saddest part is that although the song is over a year old it is still a valid description of what's going on. If the "leaders" of this strange little world have to call each other names, punish each other with embargos, hijackings, napalm, etc.,

become involved in cold war power struggles, covert action, etc., why is it that the little people that continuously get shit on are the ones taxed to pay for this? We're tired of our little paychecks being milked for big bombs. If they're not used, then billions (or is it trillions now?) of dollars have been wasted, if they are used...

Well, that's the end of the little ANTI SCRUNTI FACTION story. You can write to us with a pen and paper and a stamp. Our address is 1010 Adams CR #17, Boulder, CO 80303 You can get our record through Unclean Recoords: P.O. Box 725/ Sand Springs, OK 74063 $2.50 ppd.

Story by Leslie (bass), Tracie (guitar, vocals), and Eric (drums).

MEN AVOIDED ME



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AUSTIN-Liberty Lunch has closed its doors to hardcore, and the Melodrama Theater closed after their first show with AGNOSTIC FRONT due to fights. The Beach does occasional shows now, and The Continental Club has started doing shows on Sundays. Voltaire's Basement may start up again, this time to be called Club A. They had a show with The KNUKLEHEADS, FDR, NOT FOR SALE, and METHOD OF EXTERMINATION from San Angelo. A new club called Islas has opened, with OFFENDERS, HOSTAGES, and CARGO CULT (Biscuit's new band) playing there.

Several people have skipped town to avoid legal matters of one sort or another. The skinhead population is growing, it seems. There are several good rags around town to read. One in particular is Buttlikker Comix (back issues #1-4 are $1.50 each at: 1611 Alameda Dr/ Austin TX 78704).

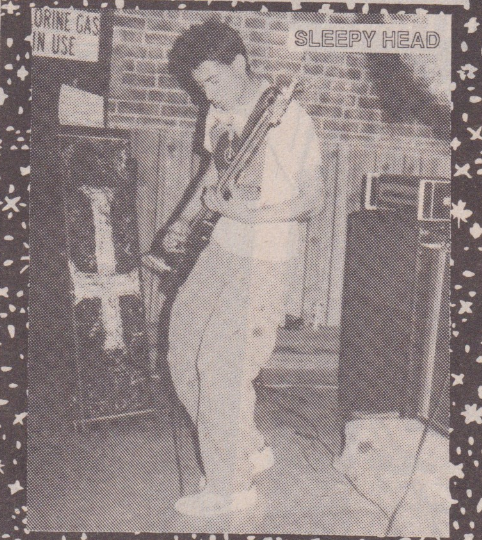
I've never seen a scene report in MRR for San Angelo, TX, so I thought I'd "make history" and do one! San Angelo's scene is very small (30-60 people coming to shows), but each show attracts more and more people. Any bands out there who are interested in coming to a cool united positive but small scene please give me a call or write! Besides, if a band is going to Dallas to Austin, Austin to El Paso, or El Paso to Dallas, we're right on the way. The hall we've got here is really cool. It's a pretty big lake house and whoever goes to the shows spends the night out there and we try to cook-out or something.

San Angelo is a really lazy place, but me and Andy Hahn are working our asses off to build something! We are currently booking concerts, doing a zine, making a Texas HC comp, and doing our own tape comp. We also formed the very first punk band in San Angelo! We aren't too good (we formed in January. I used beanbags and boxes for drums while Andy played a 2-string guitar and sang. But, thank god, I bought some drums in April and Andy got his guitar restrung). We are called MOE (METHOD OF EXTERMINATION) and we recently got a bass played, Tim Vasquez. We have a 5-song demo out for $2. My zine is called Exterminate and it has interviews with lots of bands and surprises. I'll trade for other zines or send me 75¢ to cover postage.

Again, bands on tour, please call. That's about it, and support your scene!!!
Max Carter/ 201 Glenna/ San Angelo TX 76902. Andy Hahn's number is (915) 949-9792.

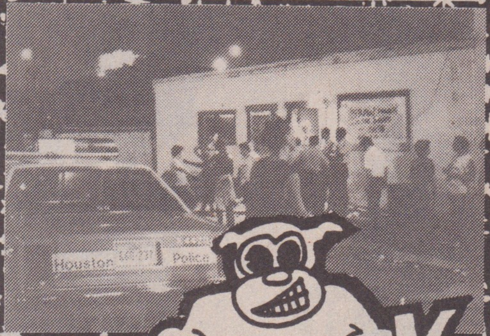
SAN ANTONIO-There's been plenty of shows here lately. Hard to believe, since the scene here is made up of mostly bored preppies and other conformists. However, a small group of people with some intelligence may enlighten a few minds. Two places have shows now. One is After Midnight, which does regular shows, although they raise the price to get in for any band that might draw a crowd and take 50% of the door. They hire more guards after every show. The Bones Club is another place that is starting to hold shows. It's a small place without any rent-a-cops.

Local bands include: UNION BLACK, GLOOMY GUS, TOEJAM, FEARLESS IRANIANS FROM HELL, PAISLEYS, and RAGING WOODIES. We need bands with more serious ideals to play here; we've got enough funny punk bands.



HOUSTON-Cabaret Voltaire is still the main spot for hardcore shows and the "Funhouse Show" is always the most popular radio source for local and international HC. New local bands include: FEAR OF HATE, GRINDIN' TEETH, T.L.B. (Three Letter Band), SIK MENTALITY, SLEEPY HEAD, UNDETERMINED FATE, DESPAIR (ex-members of ORGASM). Older and very much active bands are: PARTY OWLS (just recorded a 7"), BARK HARD (rumored to be doing a debut record sponsored by Zorlach), ALLIED AGGRESSION.

Zines: United Underground #3 ($1 to: Chuck Roast/ 3603 Derby Hall/ Houston TX 77083), Rotten Bad Manners (by yours truly, send $2.50 to: Johnny Childish/ 403 Stratmore/ Friendswood, TX 77546). I'm also going to offer both a Houston comp and Texas statewide comp soon. Bye for now and shit, Johnny Childish
P.S. Austin & San Antonio report by Jon & Kathy. All photos by Phil Krieg.



MRR: When did the band get together and where did the name come from?
BH: We got together last summer and we played the first ever at the Cabaret Voltaire II when it opened. BARK HARD comes from skating; it's like the sound your trucks make when they grind something, like coping or a curb. We came up with it one day while we were out skating.
MRR: Tell me about some of your songs.
BH: "Psychopathetic Roach" is about people who sponge off the band. It's mainly about the roaches that seem to be everywhere in Pasadena, TX. Our drummer Scott used to be attacked by them a lot when he would make t-shirts outside his house. "They Kicked Me Out of Hell", we wrote that as satire concerning the use of satanic references in lyrics in a lot of music. It's all in fun. It's basically saying "I'm so bad even the Devil is afraid of me". "Scene Ain't Dead" says how the scene is still strong, no matter what some people might say about it. "Locals Only" is about people who go and cause trouble in places where they don't belong.
MRR: Who are your influences?
BH: BIG BOYS, NY DOLLS, STONES, GERMS, ADOLESCENTS.
note: BARK HARD are a skate band and proud of it. Guitarist John Gibson is regularly seen in Zorlac ads and recently was in a cover story in Thrasher and a profile and poster in Transworld Skateboarding. As I mentioned elsewhere, BARK HARD may put out a record with help by Zorlac. Until then, you can hear them on my Houston HC compilation tape. Johnny Childish

CINCINNATI - Athough it may seem strange (by lack of scene reports), Cincinnati has a large and thriving scene, and has had for years. Cincinnati is also one of the only cities whose scene congregates in another state. The Jockey Club, located in Newport, Kentucky, was once famous as an underworld hangout in the 30's and 40's. Oddly enough, in the 80's, it has once again retained its notorious status. It's not supposed to be, but usually turns out to be an all ages club.

S.S-20

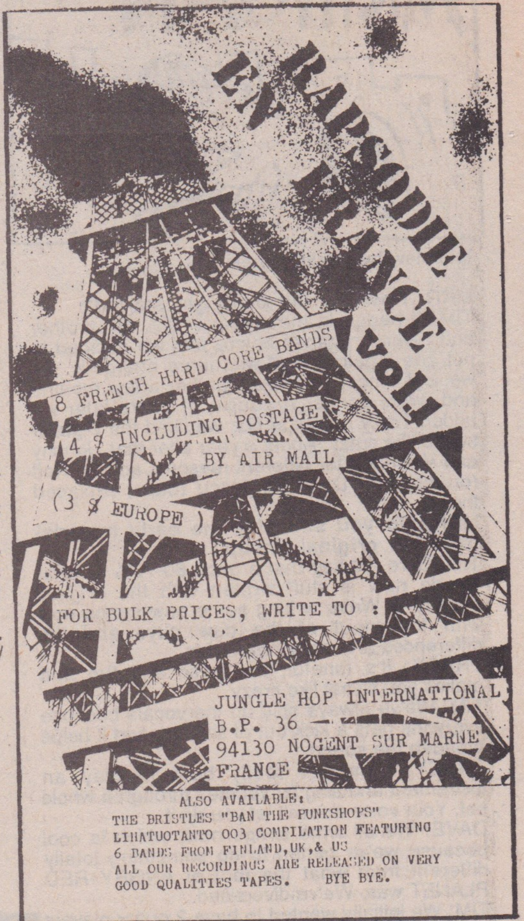
As for local bands, we have S.S.-20, SLUGGO, and MUSICAL SUICIDE. A new band that I've only seen twice was FLAK. S.S.20 is definitely progressing with their new edition of Carl (ex-SLUGGO) on bass. Former bassist and singer Jughead is no longer tied down by the bass and is expending lots of energy on stage. They've also just recorded an ep which should be out soon. SLUGGO has been playing more frequently and also has a new bassist. Their new material has a metal edge which I like. MUSICAL SUICIDE (my band) has just finished recording a 5 song ep, "March for Notoriety", to be released in August. We are also going to tour the US and Canada in August/September. If you're interested in us playing your town, see the address and number at the end.

Other bands included in our scene, but not exactly local, are POETIC JUSTICE from Dayton and ACTIVE INGREDIENTS from Lexington. Catch them this summer on their tour. A new band from Dayton, which has to be good (by the virtue of its members) is THE MONGOLS. Three of them are ex-DELINQUENTS and one ex-TOXIC REASONS.

It looks like summer/fall 85 will be busy at the Jockey Club. Bands interested in playing there should call Bill Leist at (513) 441-5724.

Jakki/ MUSICAL SUCIDE/ 301 N. Cooper Ave./ Cincinnati, OH 45215/ (513) 563-2105

MUSICAL SUICIDE



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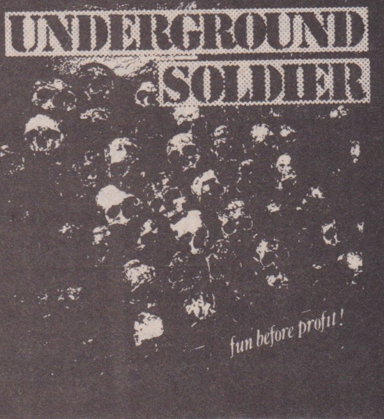

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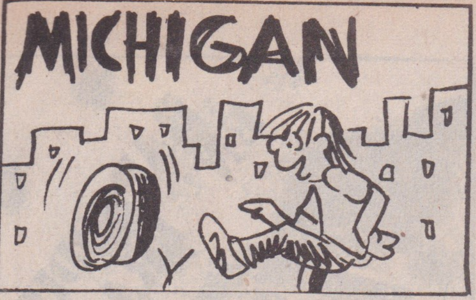
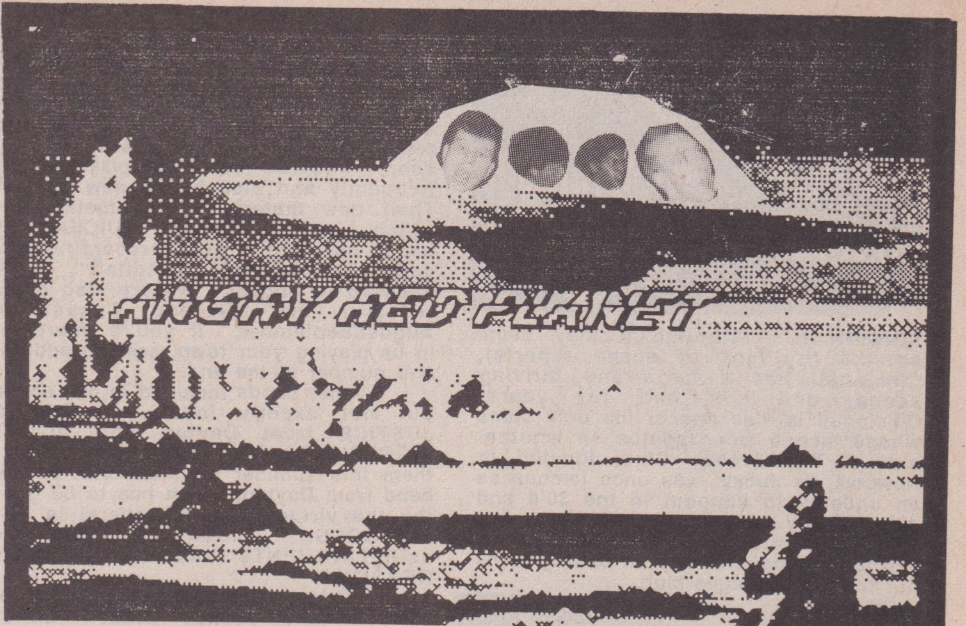


Interview by David Viecelli

MRR: How did the band get started?
TIM: It began in the spring of '82. My brother and I were in bands before and we decided to put one togethjer that was more energetic. So we and Vince practiced together a few months and wrote songs. A couple of years later we added Tracy on guitar cuz we liked the 2-guitar sound like crazy. About a year after that, Johnny and Vince left for different reasons, and E. Wolf (drums) and Dave Pentescu (bass) replaced them.
MRR: Do you still play the early material from the original lineup?
TIM: Sure. I'd say that a good 60-70% of what we do now is stuff written with the original members. We're writing some new songs now with the input of the new guys and the differences are really noticeable.
TRACY: It's tuneful, energetic and fun and makes you sweat like crazy.
TIM: We've always split up the vocals because everyone gets a kick out of singing, and it helps broaden the sound.
TRACY: Plus, it's really hard to play an instrument and sing by yourself through a whole set. Your voice doesn't let you do it.
DAVE: We all write songs now, which is cool because we've gotten to do something totally different from what the root of ANGRY RED PLANET was. We've diversified.
TIM: We initially wanted to have 2 guitar players because we thought the first record would've sounded so much better that way. That's why it was recorded live, since we didn't like the tracks after laying them down, we told the guy to set up the mikes and we all played and sang at the same time.
MRR: Speaking of the first record, how did it come about?
TIM: We just thought we should get a record out before we'd been together a year, and decided that no one else was gonna do it. If we had waited for someone else, we'd still be waiting. We had 4 songs we thought were really solid and a good introduction to the band. We didn't plan on breaking even; just wanted to make a swell first impression. We sold a thousand, and it got good reviews everywhere, with the worst being nothing more than mixed. To me, the mixed reviews were the most honest because they would say that the music was standard for this genre, but the lyrics are clear and say a lot.
MRR: How's the new record coming along?
TRACY: It should be out by early September. It's got 4 songs: two with the band last year, and 2 with the current lineup.
TIM: This record's a lot broader than the first. On that one, we recorded with an engineer who wasn't too used to anything loud and crazy and kept thinking that A.R.P. was a swell new wave band. He kept trying to thin out the guitar so that no matter how much overdrive I put on my amp, it would come out sounding as thin as cigarette paper. He said it was a mistake to be loud and fast and raw and that we'd never get anyplace doing it. He had an enlarged Phil Spector lobe in his brain or something.
TRACY: This new record is coming out on Touch & Go. The earlier stuff had already been recorded, so we remixed those songs with Corey's help.
TIM: The new stuff was cut in an 8-track studio.
MRR: Planning to do any touring?
TRACY: We're doing a 4-week tour of the Southern and Western parts of the U.S., but it'll be over by the time people read this.
E. WOLF: How many dates we got so far?
TRACY: I've had about 35 dates this year. How about yourself?



E. WOLF: Put me down for none.
TRACY: We'll be touring again in November with the new recxord solidly under our belts.
E. WOLF: You mean I have to quit another job?
TRACY: Yeah, me too.
TIM: Not me. I just get to go to every unemployment office in every strange town we're in and check in. Then, when I come home I collect a mega-check.
TRACY: This fall tour is going to be for months on end.
DAVE: It is?
TIM: Whoever isn't going gets replaced. We're a corporation, not a band. (laughter)
E. WOLF: Don't you think that maybe a clap track and really textured vocals would give you guys more balls?
TIM: I think a clap track would be fun on some songs and if we could do really textured vocals, we'd be doing them. We're trying to stretch our limits. We're not taking the lazy way out to sound more punk rock.
MRR: Your music definitely has the ability to become popular because it's pretty accessible in a lot of ways. It's got hooks and melodies that people can latch on to.
TIM: It's got sensibilities.
TRACY: It's a way of life.
TIM: And it's not like, by being accessible, we're doing something that we don't like.

Whew, it's been warm here lately. But even as I melt here in my apartment, I'll try to bring y'all up to date on what's up in Beantown. First, the sad news. SIEGE have broken up. They hadn't played out much since last fall, anyway. Drummer Rob Williams may form a band with Marc (ex-BAD RISK). NO SYSTEM is in a state of transition. 3/4 of the old lineup are now under the name of REX AND THE HUMAN TRIPODS and I'm in the process of getting a new band together, with Dan Parsignault on drums. SORRY will also be calling it quits at the end of the summer, with guitarist Dave going off to NYU.

We had a spurt of gigs the past month, but there was a fiasco, recently, at the Channel gig with MARGINAL MAN and RAW POWER. There's a new, no-slamming rule at the club, which the bouncers chose to rather aggressively enforce, ejecting over 25 patrons, many in a roughhanded manner. The show was finally stopped and the police were called. There was only one arrest--drunk and disorderly--I think. It could have been a bad scene but, fortunately, the crowd was cooperative. There were no signs in the club indicating the no-slamming rule (like there have been in the past) and if the dancing had gone on, there wouldn't have been any problems. It was clearly instigated by the bouncers. A petition urging a boycott of the club until they clean up their act has been circulated. The night before that debacle, there was also a brawl at the Big House, a new all-ages venue, where the FU's were playing. I wasn't there, but heard from several people that it was instigated by a former member of GANG GREEN and some of his buddies and that the place got pretty badly trashed. Not a good weekend. So, right now, with the Channel and the Big House seemingly out of the picture (for the moment) and the Paradise possibly closing its doors to all live music shortly, things don't look so hot. There are still some churches in Cambridge that will rent out for hall shows and people are showing initiative, so maybe we'll be back on our feet soon.

Bobby

XS are a hot undiscovered, underrated hardcore band from Concord, out in Boston's western suburbs. They are equally adept at doomy dirges as rabid thrash and their album, due in August, shouldn't be missed. The FREEZE are back from the dead, playing their first gig in 9 months not long ago and almost annihilating the Paradise. They're supposedly recording again. The PROLETARIAT are back with a new drummer and female vocalist. I've yet to see this new lineup though. Rhode Island's IDLE RICH have moved to Boston, with a new vocalist, Graham, replacing John and Rob. Boston bands on tour this summer are The NOT, The OUTLETS, GANG GREEN, The EDGE, CANCEROUS GROWTH, and PSYCHO.

PTL KLUB have been signed to Mystic Records and will have their new EP, 13 Commandments, out late in the summer. CANCEROUS GROWTH's 12", Late For the Grave, is finally out and PSYCHO's is around the corner. GANG GREEN's "Skate to Hell/Alcohol" single has been released, as have the NEGATIVE FX 12", which kills! One release that is eagerly awaited is MISSION OF BURMA's live LP, recorded just before they broke up in '83. Ex-BURMA drummer Peter Prescott's band, VOLCANO SUNS, have an album out on Homestead about now.

Erik Beljen

Other hot local bands, lately, include GOSPEL BIRDS, with an abrasive, twisted combination of punk, metal, and post punk; DVA from southern New Hampshire, with their SOCIAL DISTORTION-influenced pop/punk; PRIMITIVE ROMANCE, aggressive English-styled post punk, and EXPANDO-BRAIN.

Finally, the hottest rumor of the summer: JERRY'S KIDS may be getting back together--same lineup as before. It's just talk at this point though.

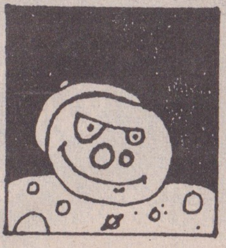
I'm moving, so if anyone needs to get in touch with me until I know where I'm ending up, or wants a copy of Suburban Voice #16 ($1.50 ppd), write to Al Quint/ 56 Lewis Rd/ Swampscott MA 01907.

Take a Stance
When physics go outta control
It's like slamming into the sun
It's no fun
baked flesh
well done
When missiles crisscross out in space
I'll try to picture my mother's face
I'll be so scared I'll shit in my pants
Come on people take a stance
Do ya wanna die ...NO
Take a stance
Do ya wanna die....NO
Take a stance

Service With a Smile
Hey man
What a deal
Can't beat the price
It's a steal
Wrap it up
Lay it away
Cash up front
Makes my day

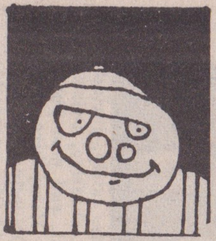
American consumers getting
Service with a smile
Service with a smile
Service with a smile

Ken Hilman
guitar


Lawrence Tarpey
vocals

ACTIVE INGREDIENTS

VISIT *Elvis* IN HELL


Brian Moore
bass

Don Wooton
skins

Cancer of Hypocrisy
They anticipate the trouble spots
and always plan ahead
for a military future
for the burnt and mangled dead

They liquidate your dignity
and melt down your mind
then grab a mop and bucket
to sop up your spine

They calculate their warheads
and catalog our names
Superpower struggles
moronic gains

And we're living under the guise
of democracy
while they're busy fulfilling
armagedon prophecy
And we're all smack dab in the middle
of the cancer of hypocrisy

Interview by Paul Sineath of Final magazine and Bill Widner of Lexington Lost magazine

MRR: How was ACTIVE INGREDIENTS formed?
BM: I put this poster that said: "Looking for gay musicians".
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LT: Um, make big money (laughter)... No, just to rock.
MRR: Who writes the majority of the lyrics?
LT: I write most of them.
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MRR: Most people perceive things as "good guys" or "bad guys", or you're either "entertainment" or "art" or "noise" or "pop".
LT: People want to categorize you. A band like BLACK FLAG, HUSKER DU, MINUTEMEN, big name punk bands who're internationally known, can go to a club and make $300 for one night. And some shitty Top 40 band can go make $1500 in a weekend, making 3 times as much than a band who's doing a whole lot more creatively.
MRR: How has your band developed in the last 2 years?
LT: We're a lot more professional. We started out for fun and then started realizing that people liked us. So we started getting our shit together.
BM: And we've had some really good people help us

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MRR: What musical influences have you had?
LT: SLY STONE, ELVIS, ZZ TOP, BUTTHOLE SURFERS...TEN YEARS AFTER, IGGY POP, TOWER OF POWER, JERRY LEE LEWIS..to name a few.
BM: We all like rock'n'roll.
LT: JAMES BROWN. I think half of rock'n'roll is just dramatics; half of it is visual. Maybe not half, but at least 46.2% of it.
KH: Intensity is right up there.
LT: Yeah, it's got to be gut-wrenching or it ain't worth a shit.
BM: Everyone wants an edge to the music; it's got to be a little bit dangerous. And pop music, radio music, new wave, whatever you want to call it--it's not dangerous, it's not thrilling. So why listen to it? Listen to something that's gőing to tickle you.
LT: Yeah, cuz we're all going to be dead soon (laughter).
KH: Better get ready for the holocaust..
BM: Getting healthy.
MRR: Where's your tour gonna take you?
LT: Probably to hell, straight to hell.
BM: The poor house, probably.
LT: Probably to a fuckin' Standard station in Buttfuck, Oklahoma, off I-63 or something.
DW: Going to New York to see the Eiffel Tower.
LT: I think if you go to a town and put on a really good show, then word-of-mouth is the best form of advertising. If you go back again, chances are you'll have a pretty decent crowd. Records, tapes, t-shirts, buttons, coloring books, tumblers...all help.
MRR: What kind of politics do you have?

Hustle; shoot Pete Rose.

Some of the most destitute people in America have satellite dishes in their front yards. They sit at home on their dirt floors and watch "Lifestyles of the Rich and Famous" while eating Captain Crunch from the box... Thousands of these people are saving up right now to buy a VCR so they can record "The Dukes of Hazard" reruns.

This country has a Television Jones. Look who our president is, Mr. Big Screen himself, Ron (Crazyass) Reagan, Mr. Simplification... Mr. Communicator; shoot Dan Rather.

I love to watch modern television. It is a whole new chapter in the big book of comedy, unless of course you prefer drama. Then all you do is zap in CNN.

Everyone must plug their brain into the central brain... the master brain... the only brain... television; shoot your books.

Repeat this 100 times a day:

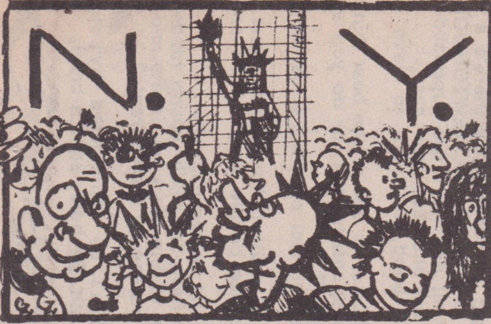
The television's warm -the television soothes
The television's warm -the television soothes

Amen

KH: I'm not a communist, but I'm for what's right. We do need change in so many things.
LT: Every political system (capitalism, socialism, communism) theorhetically work. But there's so many abuses within every system. Like in our system, people just get too fuckin' greedy. If they weren't so damn

"Fuck you."
BM: Exactly.
LT: But you don't want to get sooo serious and sooo wrapped up in it because it's easy to get to that point. It gets so frustrating to get too political, cuz you end up beating your head against a wall. You gotta try to have fun at the same time. Another thing, back in the 60's, before all these corporate FM stations, AM radio used to play stuff like "War Pigs" over the airwaves, right here in Kentucky, with housewives listening. Now there's no way. Everything is corporate this and corporate that. Once corporations get ahold of anything, it's fucked, it's doomed. I don't give a fuck what it is, it's fucked from an artistic point of view.
MRR: If the profit motive is corrupt, what should be in its place?
LT: The way I look at it, lots of bands could be really big. What's keeping corporate America from embracing them? The thing is, these people don't want to be embraced, sucked into the big whirlpool of big bucks, big production. A lot of bands have gotten sucked into it...we'd just like to make a living, playing our music. A meager living would be so great.
BM: There's a fine line between trying to make money and selling out.
LT: That's the thing about the music business. You're either on top and making beacoup bucks or you're not making shit. It's true. Think about it. But it's changing. Independent redord companies are starting to put a dent in the market, giving the big boys a little scare.
MRR: Most people perceive things as "good guys" or "bad guys", or you're either "entertainment" or "art" or "noise" or "pop".
LT: People want to categorize you. A band like BLACK FLAG, HUSKER DU, MINUTEMEN, big name punk bands who're internationally known, can go to a club and make $300 for one night. And some shitty Top 40 band can go make $1500 in a weekend, making 3 times as much than a band who's doing a whole lot more creatively.
MRR: How has your band developed in the last 2 years?
LT: We're a lot more professional. We started out for fun and then started realizing that people liked us. So we started getting our shit together.
BM: And we've had some really good people help us lately. They've shown us some things we should've known all along, educated us on the little tricks it takes to make it sound good.
LT: That's true. We've learned all these little tricks, these things that make all the difference in the world that we'd never noticed, like, "Oh, did you know that if you flip this switch right here you'll sound like God?" (laughter)
MRR: What's the genger split in your audiences?
LT: Mostly guys, but there are some girls who dig it.
BM: Locally, we have a pretty good female following. But regionally, if you go to a big hardcore show there's a lot guys. Girls are supposed to like OLIVIA NEWTON-JOHN and WHAM and crap like that and guys are supposed to beat their heads against walls and race their cars.
KH: But being in a rock band, it helps to have an abnormally large penis.
MRR: Well, your sense of humor is one of the best things about you. Does it emerge spontaneously, or do you say "Now let's write a funny song"?
LT: A lot of my lyrics are satirical cuz that's just how I think.
BM: Satire is a great form of protest. You can say just as many political things and make people laugh at the same time.
LT: When I write songs, it just comes naturally.
MRR: What advice do you have for really young readers, cuz there seems to be a lot of 'em stuck out in the middle of bumfuck, locked in their rooms by their parents?
KH: Get out! Be careful!
LT: Young people shouldn't be intimidated by older people because of their youth. Be bold; start a band.

Active Ingredients/ 217 David Dr/ Lexington KY 40503 or 1292 Centre Pky #A/ Lexington KY 40502. New EP available.



I've been on vacation enjoying myself in Milwaukee, Skeeno NV, L.A., and the SanFran Bay Area, so most of this report is brought to you by NYC zine editors Mike from Bullshit Monthly, Gary Tse-tse Fly and Joe Britz of Worthless.

A few things that irk me in the Big Crab Apple: ice cold stares; Mayor Ed Koch; proud-to-live-in-NYC attitudes; Danceteria; the Ritz; the Peppermint Lounge & all the other rip-off clubs around here; subways; yuppies; callous cops & landlords; new wavers flocking to Tower Records for the privilege of autographs from their current rock heroes.

There's 3 new local bands that I know of. Two of them I've seen are A.P.P.L.E. (selling a demo for $2 or trade w/other bands, address in #27) and LIFE, which are both lyrically in the anti-war, anti-stupidity vein. Ya know, bands preaching to the so-called converted (where are they all though?). The third band is LETCH PATROL. Ann & Donna describe them as "good music (we didn't have to hold our hands over our ears) with an energetic vocalist. We had big fun."

There's also been some interesting political protests around the area lately. A group I'm with formed out of NBAU day & call ourselves the World War III Veterans. Briefly, our main goal is to stop the govt.'s promotion of war using a general global outlook (as opposed to "Nukes Out of NY" bullshit). Bye! Joe Britz

BLACK FLAG paid us a visit. Peculiar flyers were distributed informing that "Henry Rollins will sign autographs at..." As many as 12 people came. Later that day BF played at Irving Plaza & the show was rather poorly attended.

Our noisy atonality-makers, rhythm-breakers SONIC YOUTH played w/BIG BLACK at Pepp Lounge & left the crowd with widely open eyes & mouths, but not minds or hearts: what the hell are the garbage cans & screwdrivers for? SY has a new 12" (3 old songs & 1 new) on Homestead; they are touring US in August, UK in Sept, & Japan in Oct.

CBGB's is still going strong. Lately, the club's been doing a lot for a healthy growth & expansion of metal/HC crossover. You might wanna check out the club Roxy--hip-hop, zap capital of NY, $10 w/3-4 groups a night (212)675-8300.

SCAB is an all-girl band w/good noisy vocals, playing mostly mid-tempo HC w/a few fast breaks. BAD BRAINS at Rock Hotel ran through the set of familiar & dear to every "misfit" tunes to a really big, noisy, sweaty & excited crowd. If there was some discontent with the band at one point of time, it was all forgotten. After 3 encores the band finished with the words "one love". There was not a single fight, but everyone looked pretty bad after the show--60 minutes of dancing at 110° does it to you, you know. Is punk dead? Ha Ha Ha!!! Gary Tse-tse

My name is Mike Bullshit and I guess I'm here to tell you about NY. First though, I want to get a few things straight. Thomas Paine Jr's letter in #27 is first. I don't mind skins and most don't mind me either. There are good skins & bad skins, like there are good punks & bad punks. Carl Jackson mentioned how his scene is always "cheerful" "except when NY's come around". Well, fuck you. I've been to about 60 shows in the last 8 months here, and didn't see too many fights or much violence at all. I've has 2 run-ins with skins, & 1 with punks, and I'm still breathing, so I guess NY can't be too bad. If that wasn't enough, Dick (good name, airhead) of The SUBHUMANS said that they only drew 200 people because they were Peace Punks or because they were British. Maybe it's because they aren't very good. (I thought they were great, but I also have to disagree w/Dick; a more likely explanation for the low turnout was the 2 gigantic DK's shows the same weekend & the SUBHUMANS/ SCREAM/ MURPHY'S LAW show that same weekend at the Ritz & a 5th show elsewhere--just too much going on at the same time. Sometimes too many shows mean low turnouts; it also happened Memorial Day weekend.--Donny)

To top it off, I finally see a non-derogatory story on a NY band I like (VIRUS), and I realize they've started spouting the same rhetoric that they are against in their songs. I do think the 12" on Ratcage is really crucial, so make sure & buy it. Sorry James, but the truth hurts. End of tirade.

Some good fanzines: Hard Times#7, Attitude#5 is great. Free#19 did an anti-slamming article , so Mike Lerner can fuck off.

I saw SCAB and they were really cool. The CRO-MAGS are still going strong. DAMAGE ripped heavily. LETCH PATROL is up & coming, billing themselves as NY's fastest (!) and if you heard them, you'd know what I mean. MAJOR CONFLICT have broken up, which is a total bummer. At least TOKEN ENTRY is still going. AGNOSTIC FRONT now have Alex from CFA on second guitar & new vinyl out soon. FALSE PROPHETS are touring. PSYCHOS are getting back together, sans Billy Milano, now in S.O.D. EXPLETIVE DELETED are rad too. If any bands want to play NY call Carol at CBGB's (212)982-4052 or Chris at Rock Hotel (212)279-1984. Oh yeah, I forgot my fanzine. It's not gigantic but I like it. #8 & #9 are 30¢ & stamps each. #10 (Sept) will be giant size w/millions of pics & interviews for $1 ppd from: 89-58 215 Place/ Queens Village, NY 11427.

It seems pretty clear to me that NYC now has more shows than any other city in North America... Hilly won't say how much CB's raised but confirms it was enuf to keep the shrine open... Danceteria wouldn't let me in on account of cut-off jeans; any club w/a dress code can go to hell... AOD's been enjoying their tour... Rock Hotel charged $10 for The BAD BRAINS nostalgia and reportedly wouldn't allow re-entry to fans who left for fresh air. Chris was unavailable for comment. The RH space has expanded somewhat & the newly added windows & 1 fan are desperately needed (more fans would be even better). 7 SECONDS & YOUTH BRIGADE sched'd for Aug 31 there, 7 SECS also at CB's... TOKEN ENTRY has 10 songs down for their new LP & looking for a label; i hope someone finds them soon!... Johnny Stiff & Jim Dunlevy are opening a new club, 125-cap. Nameless Theatre on 22nd St betw 6&7 Aves w/$5 adm & SOCIAL UNREST/ MURPHY'S LAW/ VIRUS sched'd... Matt is out of NEVERMORE but he disappeared before i could find out why... Worthless#10 is out... Free#19 also has live reviews & politix; i enjoy slamming when the object is to have fun (it was nice to get into the pit in Skeeno & L.A. and not worry about somebody trying to injure you!) but i don't believe in sacred cows & that includes slamming, so i'm glad Mike Lerner wrote about it... Crashing Waves#3 is out. Thanx to Mike, Gary, & Joe for help & hope to see more from them in the future, as well as others. Anyone else who wants to help out just get in touch with me; i need reporters more than reviewers tho. Also photos & cartoons.

One of the real joys of writing is the opportunity to give a really good but virtually unknown band some much-needed publicity. Such a band is The SERVICE/ 207 E 4th St #2/ NY NY 10009/ (212)777-3741 (not to be confused w/other bands by that name from Chicago & L.A.), whose demo impressed everyone i played it for during my West Coast trip, and which is now for sale. The band, which formed in the summer of '82, now features Dan Cuomo as lead singer & guitarist, Dan O as lead guitar & vocals, Scott Turner on drums, & new member Julie Innocent on bass & vocals. Unfortunately, NYC's high rents has lead to a decision to relocate in Richmond, VA in the fall, but the band plans to be on tour most of the time.

Musically, The SERVICE seems to be in the late-70's classical punk vein, w/considerable variety in style. Lyrically they are also varied, from the very personal "No More Tears" to the war-industry criticism of "Buy American". Not only are the lyrics intelligent & poetic, but they include references to such diverse characters as anthropologist Margaret Meade and the Rosenbergs (a pair executed as Soviet spies in the 1950's). Each of their songs is different, matching a fine melodic content & creative drumming to captivating guitar work & Dan C's very expressive vocals.

The band not only expresses a high awareness in their lyrics, but goes out & does things like organizing an anti-apartheid benefit, fighting the city Parks Dept. to put on free shows in Central Park, and getting into a brawl outside a Tampa, FL club over dress code. One thing they are not good at is self-promotion, but that defeciency is unfortumately pretty common among punk bands these days.

The SERVICE was interviews July 19 in NY:

DC: The hardcore kids see us as wimpy and not HC; we're not metal, so the metal people don't like us; there's very few people who are into the late-70's punk thing, but they love us.

DO: I really think that people in NY that listen to anything close to what we do are not interested in going out to the clubs, and they're not interested in the scene, and they're not interested in what's happening now and I hope that statement makes 'em really angry and go out and listen to it. We get perceived as all kinds of things. It's weird. We've been in clubs where they were gonna pull the plug on us cause we were a hardcore band.

MRR: Bands that I've talked to are always trying to tell me "we really don't want to be classifiable", but you're saying that's a bad position to be in?

DC: It's a terrible position. Everything's so specialized now, even hardcore, it's so segregated. Outside of NY there's a lot more mixing.

MRR: If you've only got 1 show all week, everybody's gonna go to that. But if you've got 5 shows on a weekend, people will pick whatever segment they feel closest to.

DC: When it gets bigger, it gets factionalized. Bands can't afford to come to NY anymore. You don't get the story of the kid throwing his guitar over his shoulder & coming to NY & getting a cold-water flat for $35 a month. Record companies have discovered that things can happen in Minneapolis, in NJ, in Athens, GA, up & down the California coast.

MRR: What do you think of hardcore today?

DO: I think it is kind of stale, searching for something. I think they're bored of it themselves.

DC: That's one good thing, at least they're searching. I see more metal, more melody. Hardcore was a big fashion. The kids into it are the younger kids & I think peer pressure has a lot to do with it.

S: I think punk will outlast hardcore. It's not so much on the musical level as the attitude level. Punk was dissatisfaction with the music that was going on or their lives or both & they incorporated both together and said "we can do something with this!" Hardcore is just a celebration of alienation, of the pessimistic side.

DO: When I went to see shows like MINOR THREAT in L.A., everybody said "punk". Then all of a sudden it was "hardcore". It's all punk to me.

Donny the Punk/ 233 E 3rd St #1c/ NY NY 10009/ (212)982-3075

BUY AMERICAN: Make a list in detail/We get it wholesale/anything you need/Can't compete with Jay-Pan/is this our last stand?/Are we starting to fade?/We deliver to your door/Anything for war/Anything you need/We ask no questions/And tell great lies/Think of everyone you owe/Buy American/This war is brought to you...by American /Baseball, apple pie/You can blow it all sky-high/We've got everything you need/Our products pass the test/it pays to buy the best/We've got Quality that Kills!/Buy American/Eisenhower...Kennedy...Boeing...Mattel...Remington...Johnson...Dupont...Nixon...Nixon...ITT...IBM...Ronnie Reagan...want you to Buy American/C'mon, shell out American!

By Sam Spade

SYRACUSE-Hey, hey, hey-long time no hear, eh? Lotsa news. Big news is that drummer "extraordinaire" Belvy K has left the 'Cuse for '7 SECONDS and Reno, leaving Upstate NY's 2 best bands (CATATONICS & S.F.B.) without a drummer. Some feel the scene may falter 'cause of B.K.'s move. Besides the bands, Belvy also did Raw Leakage zine and put on a shitload of shows over the last few years. Hopefully, others will pick up some of the slack and responsibilities and keep Syracuse the cool place it's capable of being. Anyway, here's the latest on Syracuse area bands...

CATATONICS-For the last 3 1/2 years they've been thee p-rock band 'round these parts (hell, they created the scene!) and have done an incredible amount of work, encouraging and keeping the Central NY scene(s) alive and going. Their Hunted Down EP has received great reviews and is almost sold out (only 150 left!). Their stuff was getting real HEAVY, ala METALLICA! Alas, they never got to tour...have a great powerthrash cut on Flipside #2 comp. Adios CATS. Thanx for the scene. You rocked!

S.F.B.-Status right now is kinda shakey, tho last we heard they did get a new drummer and have been practicing some. S.F.B. at their best were a brilliant melodic hardcore group, much in the same vein as BYO-type bands. Catchy songs, good playing, and great riffs--wowing most who saw 'em. May be popping up on a comp or 2, and are trying to get enough $ together for an EP. Keep an ear out.

ONE DEATH TWO-Could be C.N.Y.'s next hope for greatness. This high school power trio's been around longer than anyone (save CATS) and are a tight, talented bunch. They're all (get this) big GRATEFUL DEAD fans and even cover "Shakedown Street"! Aptly dubbed the "acid kings of Syracuse"--but they're good! Raging, angry HC mixed with slower, more twisted stuff. Originals are excellent and live (as of late) they've been real hot! May tour a bit this summer and George (of Modern Records) sez he'll finance an EP. Good, they deserve it.

MILTON'S DISCIPLES

Paul Shed

MILTON'S DISCIPLES-A fun band devoted to Milton, the famous TV toaster personality, and his creations; POPTARTS! Fast, raw, unpolished thrash noize, laced with some funny as shit songs. Live, they toss poptarts into the throngs in what can only be described as an evil, wicked, mean, and nasty ceremony creating excitement bordering on mass-bedwetting. Have a 5-song cassette out with some hilarious stuff.

B SOLUTION-Real interesting "post punk" band with a drum machine/synth player, a real hot funk bassist, and a cool abrasive guitarist which really distinguishes them from other bands like this. Been around for 2 years--kinda JOY DIVISION meets HC/funk/ noize with good intelligent lyrics. New stuff is more of a "dance" mold, but still good and creative. Hope to release a single this summer.

WALLMEN-Weird hellish noise about everything from drugs to "monks with waffle-shaped heads" ('cause of the drugs?). Lyrically, they're straight out of a Hunter Thompson book and then some. Musically, uh, how 'bout VENOM meets the RESIDENTS. You figure it out. If heavy flashback action is your thing, get a hold of their tape and fall out!

MANNSLAUGHTER-A real young speed-metal power trio along the lines of EXCITER, SLAYER, etc., with some DISCHARGE thrown in too. Debut was at CATS farewell and they rocked with headbanging havoc. Guitarist is only 16 and literally smokes! Lotsa potential here!

UNHOLY WIVES-Another fairly new band with a lot of potential. The WIVES ain't hardcore, but are fun nonetheless, more like "hard pop" ala LORDS OF NEW CHURCH or ECHO with sprinklings of HANOI ROCKS. Kinda heavy on the image, but the music is strong enough to support it and each gig has seen lotsa improvement. Should be releasing a tape soon. Could really do something...

Other 'Cuse News-KATAPSI, an industrial noise band, is now history. MILTON'S DISCIPLES have a new drummer, Adam. All-ages shows are now being put on in various halls by a number of people, Jeff Jacques from the CATATONICS being the coolest. Bands, call far in advance. Shows, if well-promoted and people have heard of you, can draw 200+. Jeff Catatonic and David Stein from Albany are continuing Raw Leakage, which is good to hear. Bands: avoid a club called Lost Horizon

Belvy

N. Static

(just ask DOA), famous for killer bouncers, beating on punx, ripping off bands (especially local), never all-ages (OK, once!), and riff-raff in general (I mean the bouncers make underagers slip 'em $10 just to get into shows! Christ! Some alternative!). Modern Records is a cool place to get stuff and hang out. Stop by and say hi to George and Chris. No radio shows yet, unfortunately. Jeff Catatonic is getting a new speedcore band together. Oughtta be pretty awesome.

Other bands worth checking out in & around C.N.Y./Upstate:

RAUNCHETTES (Rochester)-Great all-girl band kinda reminiscient of the BANGLES, but alot harder--throw in a lotta RAMONES and a bit of HC. "Raunch" is the key word here. Get pretty down & dirty live. Just finished recording for a single due out real soon. Watch for these guys, uh, girls.

FIT FOR ABUSE (Albany)-Upstate's premier skate band as well as Albany's numero uno HC band. Fast, tight thrash...just got a new guitarist. Been playing a lot and hopefully will record soon.

LOCAL SHAME (Corning)-Political DK's-type thrash/HC band from Southern NY. Have released a cassette with songs like "Give Hinckley a Second Chance". Snotty California-type snotty vocals and tight music.

38 LB. TUMOR (Ithaca)-Promising band made up of high school kids who are trying to get something going in town. Haven't played Syracuse yet, but we hear they're ANGRY SAMOANish damage. Sounds good!

Couple of notes about the 3 other Upstate scenes:

BUFFALO-Lotsa, lotsa punker-looking types, but getting 'em all to shows is another thing totally. Great American bands like MIA draw shit, but EXPLOITED, etc. draw great. Too bad. Quite a few bands (BEAUMONTS, TEMPLE OF CHUD, TENSION, MAJOR ADEPT being the most noteable), probably more than anywhere up here. Unfortunately, the scene's really disjointed/unorganized due to lack of communication and a large amount of apathy. Things are looking up tho, with more shows, promise of a zine, and a few decent radio shows. For gigs/Steve (716)836-2515.

ROCHESTER-Y'all seen scene reports. Still, no honest-to-goodness HC bands (save RAUNCHETTES), tho there is talk of a few projects getting underway. Two cool radio shows, pretty cool bars, but no halls so far. Scene's definitely growing. Gigs: Steve/ (716)475-3369 or Betsy (doesn't do shows too often, but can get ya in contact with whoever is)/ (716)288-6203.

ALBANY-Quite a happening scene. Good kids, dedicated. Last great band was the infuckingcredible VERGE, who've unfortunately broken up. If you ever see their EP, GET IT! Since last report, CAPITLE, THY SONS OF GOD, and The INSULTS have all broken up. FIT FOR ABUSE is still going strong, with 2 new bands: SUBURBAN BLIGHT and The GRINDSTONES. Nearby Poughkeepsie has 2 HC bands: ABUSIVE ACTION and END PRODUCT. Albany's having the best shows and is probably the strongest scene Upstate right now. Dave Stein of Futile Effort Productions is one of the coolest people ya'd ever wanna deal with for gigs: (518)465-9475.

There's more to NY State than NY City! For years, the common misconception was to dismiss Upstate as a pretty barren place in regards to the underground/alternative music scene. Well, there are and have been scenes here for quite a few years now; they've just been smaller and a lot less publicized than the goings-on Downstate. Hopefully, all this info should not only help touring bands get some decent gigs in this area, but (just as importantly) should also help serve in getting everyone up here in better communication with each other and things will keep improving. Don't ignore Upstate; there's some great people, bands, and shows. GO FOR IT!

ADDRESSES: Syracuse gigs: Jeff Jacques (315)478-1969 or Reba (315)488-5377. Raw Leakage zine: 731 Ostram Ave./ Syracuse NY 13210 or 147 Western Ave/ Albany NY 12205 (good for Futile Effort or FIT FOR ABUSE too). CATATONICS (EPs $3 ppd) c/o Positive Force/ Box 9184/ Reno NV 89507. S.F.B.:796 Lamont Dr/ Cortland NY 13045. ONE DEATH TWO: 7950 Boxford Rd/ Clay NY 13041. MILTON'S DISCIPLES: (5-song tape $1.50): 113 Norman Ave/ Syracuse NY 13207. B SOLUTION: 109 Avondale Ave/ Syracuse NY 13210. WALLMEN (tape $2.50): 7208 Willow Rd/ N Syracuse NY 13212. MANNSLAUGHTER: use WALLMEN address. UNHOLY WIVES: 803 Comstock Ave #9/ Syracuse NY 13210. RAUNCHETTES: 1526 Main St/ Rochester NY 14609. LOCAL SHAME (tape $3): Box 280/ Corning NY 14830. 38 LB. TUMOR: 127 Salem Dr/ Ithaca NY 14850. Modern Records: 730 S Crouse Ave & 122 Trinity Pl/ both Syracuse NY 13210 (phone, after 7PM, is (315)475-0236.

ONE DEATH TWO

S. Kline

Punk Percussion

Ian, issatyou "embracing" politics?

"Revolution Summer" has come and with it a flurry of activity in the Nation's Capital. Greater political awareness and affirmative action is taking a foothold. Tomas (BEEFEATER) has become a prime organizer of what is being dubbed the "Punk Percussion Protest". These musical demonstrations, at the South African embassy, have served to heighten local kids' awareness of the grave injustness and inhumanity of that country's apartheid policy.

Among the more musically exciting news about town is the formation of Ian MacKaye's new band (EMBRACE), featuring almost all of the former members of FAITH. (they played their first show, with GRAY MATTER and RITES OF SPRING, at a "breakfast" gig in the AM at a restaurant). The highly touted RITES OF SPRING LP (Dischord) is finally out, as is the debut release by GRAY MATTER, Food For Thought (R & B Records).

Photos by Eliz McGraw & Bert Q

Fountain of Youth has had a spate of records released in the past couple of months (debuts by BRAILLE PARTY, MADHOUSE, a posthomous 12" by GRAND MAL, and yet another G.I. LP). H.R., featuring 2 ex-BAD BRAINS members has released an LP on the newly-formed Olive Tree record label. (Speaking of BAD BRAINS, they have reuned). REPTILE HOUSE has finally released a 7" EP (1/2 Dischord) and UNITED MUTATION's new EP is finally out. The slick new MEATMEN record is also in the stores. Metrozine, in conjunction with WGNS, has released an area 7" comp with 6 hot bands: UNITED MUTATION, GRAY MATTER, BEEFEATER, MARGINAL MAN, MISSION IMPOSSIBLE, and CEREAL KILLER.

MARGINAL MAN, just back from a national tour, have an LP, Double Image, out. BEEFEATER, now sporting a new drummer, have an LP, Plays For Lovers, due out on Dischord within a month or 2.

9353 have recorded for their second record and also have a video of "Famous Last Words". Word has it that they may be moving out to the West Coast.

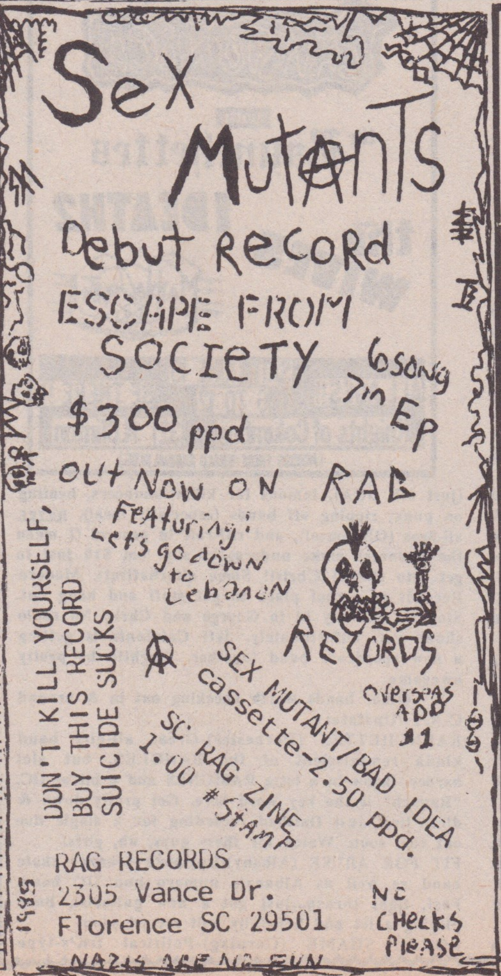
Brian (ex-MINOR THREAT) has formed a band with ex-B.M.O. members called DAG NASTY. MADHOUSE has added keyboards and a second drummer (for the time being) to their lineup. Steve (ex-MINOR THREAT and SECOND WIND) has joined mod locals MODEST PROPOSAL. The YOUNG CAUCASIANS are now a go-go band.

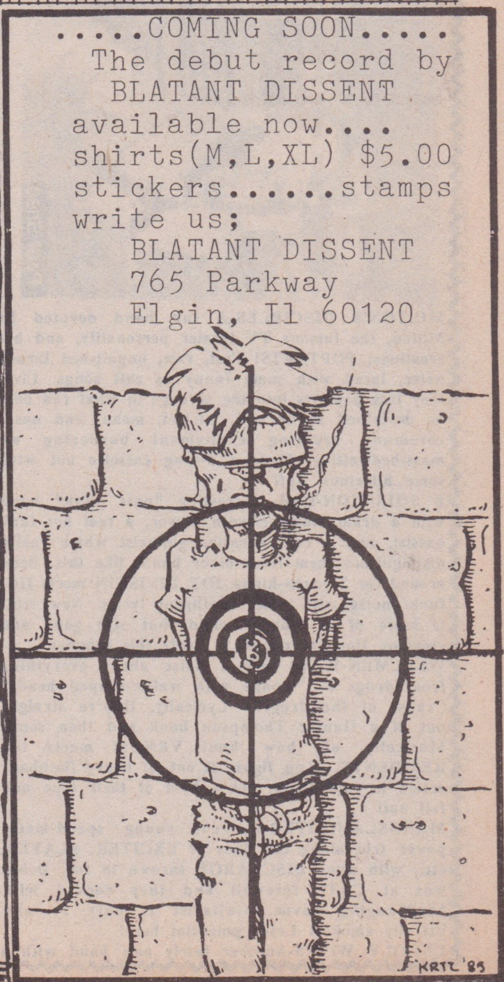
KING FACE and MALEFICE are both undergoing some personal changes and should re-emerge by the end of the summer. SECOND WIND recorded a demo with its revamped lineup, then promptly split up. Ex-SECOND WIND guitarist, Chris, is now in Austin playing with POISON 13. LUNCHMEAT has also recorded a great demo, which may or may not make vinyl.

G.I. is getting some kind of record deal going with Mystic Records. Also, look out for the emergence of the local go-go scene on a national scale. Most of the local bands have been signed to major labels and there is a movie due out called "Good To Go".

So it goes,

Bert/ P.O. Box 25054/ Washington DC 20007





BEHIND THE SCENES:

OTTAWA OFFERS

By Vig of Y.C.P.

SKILLS, CONCEPTS & COLLABORATIONS

To many people in the scene, music is more than idle amusement. The fact is that music can serve as a focal point for radically different listeners every-day existence. For those of some sub-cultures, the mainstream has become totally foreign. If they have to deal with or confront state apparatus & straight standards it is done not as a matter of choice, but simply as a matter of survival.

People who feel "punks bitch & complain but don't do anything" are blinded by their own prejudice, as evidenced by the information in this article. Working with other people and knowing how to get things done is a necessity for the continued existence of a subculture battling anantagonistic society.

Without the ability to accomplish objectives through the application of skills & the development of networks and communications, subcultures fall apart. Their adherents become isolated from one another and their power continually declines. The end result is the total collapse of their incentive(s). They're left clinging on to the G.N.P., having usually contracted a case of that rampant disease, apathy, which has been proven to be 99% terminal. This article contains a brief sketch and comments from ten different groups that have evolved out of, or parallel to, Ottawa's underground. Despite its world-wide reknown as Canada's capital (and No. America's cleanest tourist hot-spot), Ottawa is a relatively tiny place by Cold War standards. This should give all sceptics an idea of how rapidly alternative communities are expanding in the Western World.

Each group herein offers you its own ideas on how to acquire a particular perspective or accomplish an objective. You'll notice a broad range of topics discussed. I feel such diversification indicates that the scene is manifesting a greater degree of collective consciousness and is growing in strength and awareness. It's begun to identify and fulfill needs outside of its own immediate necessities. Without this kind of strength, challenges to authority are bullshit, or at best wishful thinking.

All of these groups are relatively stable, some being in existence for over four years. They operate collectively or co-operatively for the most part, shunning hierarchies, authoritarianism and domineering personalities. The average ages of those involved are late teens (17 - 19). Their advice is a result of their experience--not all of it pleasant or painless.

It is hoped that these following pages serve as a challenge to those of us who haven't bothered to take a greater degree of control over our lives. Give it a try! These people have become stronger and wiser as a result!

How To Put On a Concert

YOUTH CULTURE PROMOTIONS - YCP - Youth Cullture Promotions is a non-profit collective that promotes and produces concerts for original, non-commercial music. In its four-year existence it has promoted over 60 bands, operated an underground club caled No Pigs, successfully petitioned commercial clubs to remain open, put out a compilation album entitled Blender Mix on its own No Pigs label, and held benefits for dozens of worthy causes for the community at large. The twelve-member core of YCP meet whenever necessary to make decisions and select responsibilities amongst themselves. Decisions are reached by concensus as opposed to voting. If people move to other cities or leave the group to follow other interests, new recruits are approached to participate in the concerts' productions. Skills are taught and refined through experience.

Trying to describe the production of a financially successful and efficiently-run concert in half-a-dozen-odd paragraphs is just about impossible, but here's an attempt. The scenario is that YOU have decided you want to hold a concert in a small hall you'll rent. First:

1) Get Help. Unless you have access to a lot of money to hire professionals, find people who also want the concert to happen. They must be people who you can trust to follow a job through. If possible, they should have experieence for the task, especially if they plan to operate a rented sound system or handle extensive publicity. They should not be afraid of hard work (carrying bass bins up two flights of stairs), long hours (packing up at 3:00 a.m.), or getting their hands dirty (sweeping up cola & butts).

2) Take on responsibilities so that everyone has an equal load of things to do. Also, price the whole affair and make sure you or the group can front the needed funds. Below are listed most of the major things to do, divided into 2 major categories: Pre-concert/book the hall; book the bands; publicize the event (press releases, posters, word of mouth, etc.); obtain equipment and transportation; provide for the needs of out-of-town bands (if any) and other miscellaaneous odds and ends, and- Concert/security; door (cash and stamp check); sound and lights; stage crew; refreshments and clean-up.

3) Pre-concert preparations. A juggling act takes place--getting bands' schedules to match with a hall opening. When it's finally together, and written confirmation from all concerned parties is or will be obtained, then publicize the event including the essential details (what, when, where, who (why), how much, etc.) I'd say give yourselves a minimum of 2 weeks to get the word out. Use every method at your dispoosal to do so (well-designed posters, public service or entertainment announcements, notices in the school and commercial press, community radio and t.v., a phone tree, etc.) You'd be surprised how all the little contacts add up. While people are making plans to attend, make sure all the sound and lighting equipment you'll need is rented or borrowed and make sure you have wheels to get it to and from the event. Don't forget the millions of small details (a limited guest list, refreshments, tape deck (and tapes), amp fuses, soldering iron, etc.) that may come in handy. Remind the bands about the gig's sound checks so they'll be on time (a rare occurance).

4) During the concert you'll need lots of people for lots of jobs. Security tends to be boring at times, but must be available to protect people, equipment, and band salaries from the "over-zealous." Security does not mean big, muscular, rude, macho jocks throwing their stupidity around. It means people willing to help others and prevent the efforts of your group and the bands from being abused. Rotating security positions between the stage and emergency exits to the hall alleviates animosity among security staff.

Use a stamp at the door as a means of identifying paying customers. Bring a float for change. Have a trustworthy cashier and a second person there at all times to check stamped hands, or whatever it is you stamp in your section of the planet.

Sound and lights must be set up and operated by people who know what they are doing but the educated should be assisted by the uninitiated in order that the sacred trust of theatrics can be passed on to future generations. No space to discuss the

intricacies. . .bug MRR into publishing YCP's future pamphlet on the subject! The sound system should be set up well in advance of the door's opening so that it can be equalized for the room and band sound checks can take place. One or more stage personnel should be around during performances to help with difficullities (falling guitar straps, falling cymbol stands, falling light trees, falling chicken teams, etc.) as well as the band change-overs when they occur.

Providing stuff to eat and drink is a nice touch. YCP charges just enough so that we don't lose any money. It takes people though and remember, not only must the service area or kitchen be cleaned, but the whole hall must be cleaned as well by your group, unless your fee for the hall's rental includes that service. If it's not done, or if you've not complied with hall regulations, you may find yourselves with fewer spaces to gig.

5) Lots of details missing, but that's it in a nutshell. One last word - concerts are meant to be fun. If it's not, then a) you're doing it wrong; b) the scene is dead; c) congratulations! You've been transformed into a capitalist "grown-up"!

Non-Profit Distribution of a Compilation Tape

MATRAX - A Women's Alternative Music Compilation Tape - Two Ottawa musicians have spear-headed an attempt to produce an all-women's compilation tape called Matrax derived from the word matrix meaning the womb or something within which growth occurs. Julia and Colleen are still accepting submissions for the tape until September 1st of 1985.

The purpose of the tape is to give women who are creatively contributing to the scene the support and exposure they deserve. It is not meant to be a discriminatory action against male musicians. A compilation tape featuring "mixed" bands will be produced if the first tape receives favorable attention.

It is common knowledge that the underground sub-culture tends to stereotype women as sideline spectators, sex objects fronting macho-energizing bands and other degrading roles I won't bother mentioning. For these reasons, the tape will be serving an important funciton in helping to de-program the cross-over of twisted perception from mainstream vallues. But another concept being promoted by Julia and Colleen is that of non-profit distribution in the cassette-reproduction industry.

The main idea of compilation recordings is to give greater exposure to the bands on them. Non-profit distribution provides the greatest chance for the recording to get maximum exposure.

Profit motive is thrown out the door by those compiling the tape. When the master mix is created, not just one is made, but the highest quality master tape possible is made for each band on the tape. They receive their master tape for the purpose of duplicating it on their own and arranging for its distribution in their own area. Each band keeps the proceeds its promotional work produces.

Distribution is a difficult job and tape duplication can be an expensive or time-consuming process. Non-profit distribution, as practiced by the Matrax collaboration, divides these burdens among many parties and eliminates the tieing up of one group's energies with distribution tedium. It develops trust and the sharing of responsibility for a common efforts's promotion. These attributes will have to be developed amongst bands and communities of the underground if we wish to effect substantial change in the world around us. If we wish to live in a world that's less

greedy, then trying to practice a non-profit existence, even to a small degree, is an excellent way to start the ball rolling. Continuation of this practice could lead to the creation of a network that might do an exceptional job of promoting not only music, but also non-exploitative structures for relating to each other's needs.

Matrax, c/o Julia & Colleen/ 7 Craig Street/ Ottawa, Ontario, Canada K1S 4B6/ Julia (613) 235-9978.

How We Set Up Our Communal House

ECCLES POTATO FARM - The Eccles Potato Farm is one of a number of communal houses in Ottawa centered around the punk scene. It's also the oldest, soon to celebrate its 2nd birthday.

The core of the Farm was actually established after the demise of the King Edward co-op, where 14 people shared 3 bedrooms until the row house next door was rented by friends who removed the walls between the thrid floor and basement to accomodate the overflow. Large scale renovations by an enterprising realty speculator forced their departure.

Although many communal houses center around one band's members and friends, the Farm have lived ideals to their fullest and suffer the consequences of an open house: non-stop noise, traffice and parties. Their tiny basement practice space is shared by 4 bands and the premises have been used as a crash pad by more out-of-town punks and bands than can be remembered. Numerous publications and fanzines, graphic designs, poster artwork and an endless stream of volunteer assistance comes from the farmers, given to the scene virtually free with no strings attached. Most of the Eccles house asociates are involved in one or more of the organizations listed in this article.

Aardvark and Flagpole, two of the Farms paying residents and members of the band HONEST INJUN offer you their experience in setting up the Eccles Potato Farm:

"On October 1st, 1983, 6 people moved into a house a little west of downtown Ottawa. It had been difficult because it was a bad time to look.

"Most houses were scooped up by university students in September and the vacancy rate in Ottawa is particularly low, but with persistency and some luck we found this one. From living together previously in another house we all knew each other well enough to get along. Most of us had jobs or welfare to pay the rent and buy food. We had saved stuff to furnish the living room and the kitchen (utensils, appliances). Further furniture was found in the garbage or for cheap at "Neighborhood Services," a non-profit community 2nd hand store.

"Food-wise we all share meal cooking and cleaning up. Each person cooks a meal a week. It is important to keep the kitchen clean because if it is neglected it is easy to adopt a cockroach colony. It works out that everyone is responsible for buying their share of the food. We are all vegetarians for many reaasons but you'll also find it is much cheaper. Also check out the local corporate supermarket for the possibility of knicking if you're into that.

"The house is 4-bedroom. Right now there are 5 house residents, two from the start. One bedroom is used as a darkroom and workshop for art and storage, etc... the basement is used for band practice.

"We are happy living here. We are something like an "alternative family" if you like. I think it is important to exist compassionately or a communal house can't work smoothly. Base your existence on love as oppossed to living out of a textbook. Any problem must be dealt with openly and as it comes, with a positive attitude. House "rules" will only tend to alienate people and interfere with their freedoms. Communications and openmindedness are the keys."

Eccles Potato Farm, 127 Eccles St., Ottawa, Ontario, Canada K1R 6S7/ Aardvark (613) 233-1796

Preparing Ourselves to Effectively Create Change

THE GARBANZO TRIBE - The Garbanzo Tribe is a philisophical and activist collective; proponents of peaceful co-existence. Strongly influenced by bands such as M.D.C. & CRASS, fanzines and vegetarianism, the group members supported each other in developing a collective lifestyle and finally located their own house. They'll leave their parents' suburb for downtown Ottawa as of August 1st, where they'll be setting up a resource center promoting the concepts behind the philosophy they've created called anarcho-garbonzoism.

Tribe members consistently generate activity in the underground community and are strong supporters of activities initiated by others. They regularly publish one of Ottawa's larges zines, Who Really Cares, and have actively contributed to Ottawa's oldest regular 'zine, Urgl-Orp. Future plans include the manufacture of recordings, games like "Co-opoly" and other publications.

Through efforts of groups like the Tribe, pacifist attitudes have become increasingly prevalent amongst those involved with Ottawa's underground. Four of the Tribe's members--Anna, Steve, Peter and Taran--collectively offered these ideas to anyone interested in promoting their own concepts:

1) Get in touch with yourself. Take some time out and don't listen to punk or watch t.v. so that you can find out more about yourself and others.

2) Set up a lifestyle that reflects the changes you wish to see take place.

3) Achieve a comfortable balance between your new self-perpetuating existence and situations which consistently bring you in contact with lots of people, so that interactions will take place and your ideas will be shared.

4) Don't be extreme for the sake of being extreme alone. Just being different isn't enough. Find out as much as you can about your concern. Be inquisitive, dig in and develop your awareness. Then you'll be able to create realistic alternatives based on strong evidence and you'll be in possession of convincing arguments to promote your changes.

5) Let your motivation to effect change lead you to a full understanding of the complexities, causes and alternative ideas concerning the situation. Partial understanding won't cut it. For example, many people are drawn to support a cause (apartheid abolition) because of guilt or sympathy. Such motivations will not provide the basis for actual change unless they first lead to a greater depth of insight. It is only then that meaningful change can be catalyzed in the people around you.

6) Be conscious of the effects of your actions upon others, both directly and indirectly. This awareness is increased by a conscious attempt to learn as much as you can. For example, if you're opposed to apartheid, learn which multi-national subsidiaries heavily invest in So. Africa so that you won't inadvertantly patronize them.

7) Learn to deal with your friends and other people more effectively. Communication is the pathway through which change is initiated. We all have a lot of bad programming in this regard which has to be overcome. Institutionalized schools are anti-social atmospheres and structured school work alienates people from each other. The realization that we are all inherently responsible for our collective actions is not developed in us.

8) Keep trying - that's the whole point of living. Change is a constant process.

9) As a last result, drop the bomb and give the monkeys and dolphins a chance.

The Garbanzo Tribe/ 46 Louisa St/ Ottawa, Ont. K1R 6Y8 Canada/ Peter Hurd (613) 749-7408

The Dilemna of Incorporation and Non-Profit Organizations

ROCK AGAINST RACISM, OTTAWA (RAR) - Rock Against Racism, Ottawa, is a five-year-old non-profit organization incorporated in the province of Ontario. It promotes benefits and music (most of it punk), which speaks out against racism and other social injustices.

RAR Ottawa is a chapter of an international organization which was originally founded in England in the late '70's. There are approximately a dozen RAR contacts across No. America at the present time. The Ottawa RAR chapter networks with a number of the groups mentioned in this article, producing concerts and/or providing information tables for numerous types of events. RAR maintains a library of material dealing with racism, sexism and other problems inherent in Canadian society.

A former member of RAR, who helped incorporate the group, talks a bit about the pros and cons of such a move as well as the philosophy behind no profit group efforts:

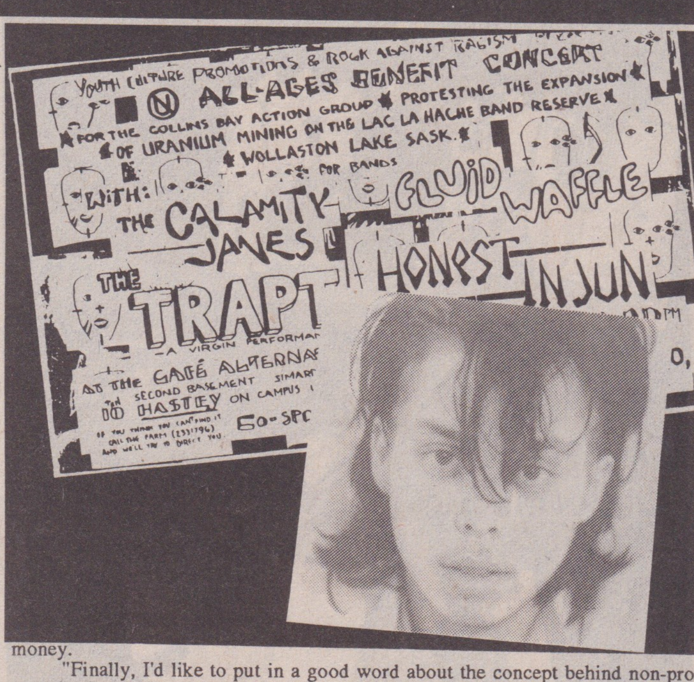
"We incorporated RAR in Canada to give it a structure and to enable it to easily deal with the establishment. We located a sympathetic lawyer (they can be found through community and student legal aid clinics) who did the incorporation for us at cost. It was $200 at the time. Non-profit incorporation costs much less than the incorporation of a business.

"The main reason most people incorporate anything is for the legal protection it provides. Incorporation creates a "legal entity" out of your group or business. If your activity develops a huge debt or in involved in a legal dispute (example: your group puts on a concert and someone is hurt at it and decides to sue) only the "legal entity" and its assets are accountable. The people connected with the group will not be held individually resopnsible.

"Other benefits of incorporation are that (2) you have the "official stamp of approval" by the status quo. Being so recognized you are eligible for all kinds of goodies; the loan of equipment from community colleges, grants from municipalities, etc. (These benefits demand certain behavior patterns (i.e., straight) if they are to be obtained in most cases). Also (3) the identity of an established group can perpetuate its existence. I'm sure Ottawa's RAR wouldn't still be in existence today if it didn't have "the name and piece of paper" behind it.

"However the problems of incorporation almost outweigh its benefits: (1) it costs money; (2) many positions (in the case of some co-ops even memberships) cannot be filled by minors; (3) registration with the government upon incorporation means that you'll have to deal with establishment--non-profit corporations in good standing must keep financial records and file diversification of your groups and creates an unhealthy rigidity which impedes the development of collective effort.

"The moral of this story is--make sure you can and want to handle the hassles and work of a "corporation" before you incorporate, or you'll just be wasting your money.



"Finally, I'd like to put in a good word about the concept behind non-profit organizations. Non-profit means the group's purpose is not to reap financial gain for its members. Profit that is made as a result of the group's operation must be put back into the service or cause which the groups is promoting. Non-profit groups can have paid managers and staff (RAR Ottawa is run by volunteers). The creation of non-profit groups can be one way of challenging the greedy power structures presently controlling the resources of the world and the lives of its people."

Rock Against Racism Ottawa c/o J. Chang and M.. Larsson/ P.O. Box 2541/ Stn. "D"/ Ottawa, Ontario, Canada K1P 5W6/ Joe (613) 233-5155.

Building Blocks for a Successful Information Campaign

YOUTH INFORMATION NETWORK (YIN) - YIN's purpose is to reach out to young people with information which gives them more control over their own lives. YIN's members are high school and university students who want to destroy the systems oppressing them. The network's major project is a newspaper called Scream.

The group operates as a collective which makes decisions by concensus. Its members take on responsibilities as coordinators, editors, reporters and lay-out staff in order to produce Scream and other publications. YIN is also helping to organize the Student Liberation Underground Guild (S.L.U.G.), a collaboration of underground high school newspapers and radical fanzines.

It's not only students and punks that YIN is trying to reach. One information project planned for the future hopes to reach the community of street people being pushed out of the Rideau Bus Mall. Rideau Street was once an open avenue hosting cultural centers for an alternative scene. The city granted huge building permits to Eaton's and Viking-Rideau Corporation which enclosed the sidewalks in glass, forcing out small shopkeepers, used record stores and coffee shops where folkies, punks and reggae bands used to perform. The sidewalks are still public property but new by-laws have been created which have imprisoned street vendors and established private security forces who consistently hassle and kick out street people 24 hours a day. YIN's campaaign, if undertaken, would inform the people of their legal rights and enlighten the general public about the situation.

Ted Dyment, an organizer and coordinator of finances for YIN's Scream collective, offers these suggestions for people setting up any publication, leafletting campaign or other outreach programs:

"Speak the language of those whose minds you wish to change. . .Select a target group and direct your information to them - this will result in an effort with a readily identifiable purpose.

"Present your ideas simply. Avoid big words. Exciting pictures and graphics attract attention. . .

"Don't be afraid to present your information with emotion. This is a plague of modern journalism, which hides this shortcoming (and its lies) behind the myth of objectivity.

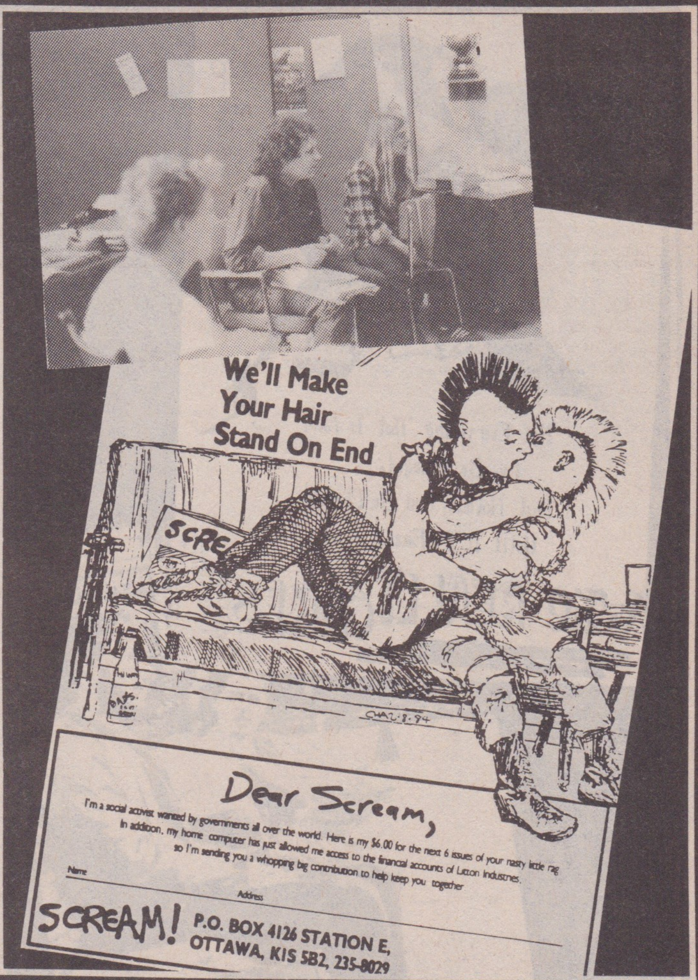
"Youth oppression is the experiences in our first 20 years that desensitize us, like the concept of dropping napalm on human beings. Youth oppression results in being alienated from our own power to effect change.

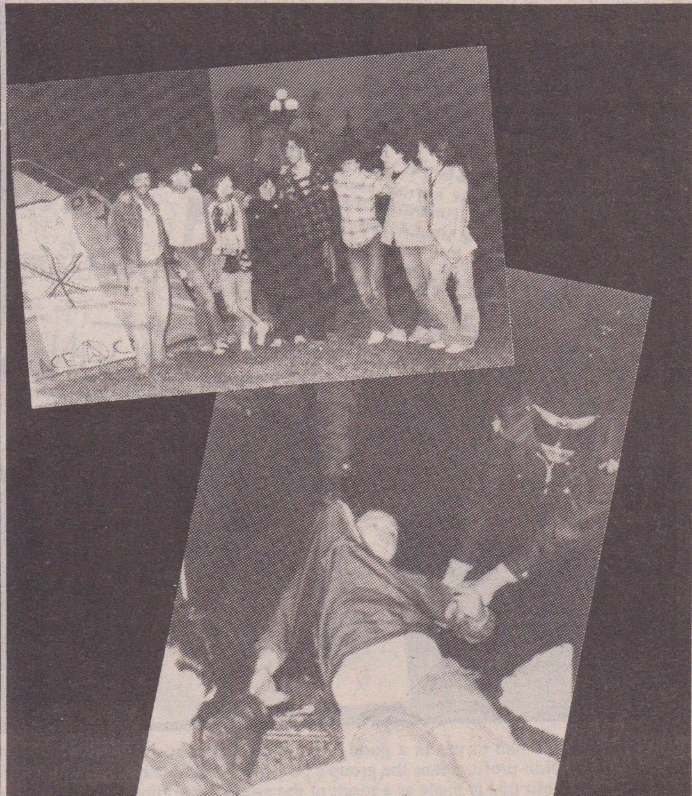
"We speak to young people like ourselves who are unhappy. We try to share with them our knowledge that their unhappiness is in large part created by their oppression. . .what is done to our minds in school and at home in preparing us for "the real world. . ."

(In reaching people. . ."talk about things close to home - not abstract: the use of dioxin in their community; the closest army base to their homes; the problems activists in their high schools are facing. . .

"Convince people that their problems are not (necessarily) of their own making. Their feelings of powerlessness are experienced by others. Once they realize that, then they can (be encouraged to) get together and figure out what they can do about it."

Youth Information Network/ P.O. Box 4136/ Station "E"/ Ottawa, Ontario, Canada K1N 5B2/ Peter (613) 235-8029.





Why and How To Do An Action

YOUTH SURVIVAL CONSPIRACY (YSC) - Youth Survival Conspiracy is a cell of active pacifists who take on the establishment through protests, street theatre, leafletting and other actions. They gained immediate notoriety when the national media covered their two-week battle with the Royal Canadian Mounted Police (R.C.M.P.) on Parliament Hill as they tried to help keep the 24-hour-a-day Peace Camp vigil alive. The Peace Camp existed for over 2 years before Canada's new conservative government outlawed it.

YSC'ers are in high school (or have been suspended/dropped out), play baseball, like beer parties and believe that direct action is necessary if any of No. America's serious problems are to ever be faced and dealt with.

I went to one of their meetings to get information about YSC's activities, and managed to get a surprising amount of information out of the group despite their collective inebriation. . .

First of all I asked, "Why Bother?" The reply was that the cliche, "Action speaks louder than words," is true! If an action is well-planned then a lot of people will witness it and the effect has a lot more impact than words or leaflets alone have. It's a hard-hitting form of communication. Actions are fun. Actions also build a real and lasting affinity between the people who participate in them.

Setting up an action takes careful planning, they said. What are you gonig to act against? (not that there's a shortage of issues. . .) Start talking with friends you have that are pissed off. Try to center in on topics that are currently on peoples' minds (unjust new school regulations, attention generated through media muckraking, etc.) Throw ideas around and come up with a concensus on one issue. Then ask other close friends or people into the issue for their participation. (Some people may not feel comfortable in participating directly, but would be willing to do preparatory work or be a part of a support group attending the action as spectators.)

When you have a solid core behind the action then choose a time andplace for it, remembering that the object is to get lots of people to see your protest and feel your convictions - directly or via the media. The choice of tactics receives the same considerations. Let your imagination (and common sense) set the scenario. Street theater, demos, picketing, strikes, student assemblies, literature handouts - alone or combined - are all good ideas. Don't take on more than you can effectively carry off. Spontaneity can play an important role in keeping the scenario alive and flexible in relationship to the demands of the moment.

If civil disobedience (C.D. - the intentional breaking of a law over a matter of conscience) is being incorporated into the action, it is advised that people who are inexperienced in such a situation take part in a thorough workshop to get an idea of what to expect (cop violence?) and how to react to it in a sane manner. (Contact a Society of Friends Metting House, War Resistors League, or local peace group for a non-violence workshop facilitator). C.D. can be a fairly traumatic experience under certain circumstances and people must be well-prepared to deal with those possibilities. This point cannot be over-emphasized. Other activities to coincide with C.D. (speeches, handouts, etc.) should take place before or during the action - not

afterwards. (Note--in the province of Ontario, minors rarely have charges pressed for non-violent C.D. actions. Legal Aid clinics can give you more information on this and related legal matters related to particular C.D. actions.)

In planning the action, try to prepare yourselves for all possibilities. Make sure everyone knows what everyone else plans to do and where they plan to be. For large or small gruops it's a good idea to use some sort of modified buddy system for C.D. actions. Support for each other during an action is important. Buddies should be of the same sex or you'll be separated if you go to jail. Forget all that macho bullshit. Build affinity in your group by having parties and/or spending time together before the action.

Emphasis was placed on good publicity for the action. Use leaflets, posters, the media and word of mouth to let the community at large know about the issue and the action well before it takes place. If a student at your school has a big mouth tell him or her. If the school administration prohibits leafletting or postering on the property it exercises control over, exercise your rights just outside the school. Press releases can be very effective. Call newspapers and radio/t.v. stations the day before the action as a follow-up to your press release.

During the action remember your plans, your contingency plans and the fact that you might have to "wing it." Remember that you can give support and receive it if you need it from friends in and around the action. Don't let your emotions carry you away - keep calm. Relax and keep your sense of humor. When it's over, don't lose your momentum. Follow up your action with other works until your goal is accomplished.

Youth Survival Conspiracy/ c/o Youth Information Network/ P.O. Box 4136/ Station "E"/ Ottawa, Ontario, Canada K1N 5B2/ Peter (613) 235-8029.

The Need For Mutual Support

YOUTH ACTION FOR PEACE (YAP) - Youth Action for Peace is one of Ottawa's most radical activist peace groups. Organized and operated exclusively by high school-aged youth, YAP is the area's largest yough organization which operates outside the realm of adult control. Its rapid growth shortly after its inception has generated several additional youth groups. YAP advocates C.D. and other tactics as a means of raising consciousness about and ulltimately ending the arms race and other forms of militarism.

YAP has organized successful civil disobedience workshops, school strikes, war toy boycotts and street theater, die-ins on Parliament Hill - the grounds of the Federal Legislature, picketing of political party leadership conventions, occupations of armed forces recruitment centers, publishing and distribution of literature and many other activities.

My conversation with YAP members touched upon a difficulty people face when they work together. This is especially true in large groups and is often ignored or put aside with detrimental consequences. It is the need we all have for mutual support.

YAP members realize that one group's actions won't change the world overnight, but they feel that awareness can be created by taking action against things that are wrong. They also believe that real changes start with peoples' individual lives, so it follows that individual feelings and perceptions are valued by the gruoop. YAP's strong anti-authoritarian stand stems in part from their firm belief in individualism. Its members believe the lives of people should not be dictated by those who aren't directly involved with them. A number of YAPers found adult peace groups to be too structured, stifling and boring.

YAP sees our society alientating young people from each other and destroying their confidence and abilities in the process. As a result a lot of young people enter a large group activity, many of them unable to open up and speak out about their feelings. Often they'll enter the group because of their concern over the world's situation, but then they'll become more frustrated as deeper problems are unveiled through the group's discussions. At that point they feel that they're even less able to contribute.

So YAP makes a conscious attempt to support new members in their beliefs and in the relevance of their own feelings and ideas. YAP's desire to listen, to understand and to emotionally support each other brings their members together and helps keep them together. Then they can take a united stand and put their ideas into action.

YAP's meetings are structured so that every person is given the opportunity to speak on all isues. All members are encouraged to make their feelings known. Often the group breaks down into smaller groups so that people can work more directly and effectively with each other.

Actions change peoples' lives, but it's their support for each other that enables them to act, and grow in the process. From these experiences self-confidence is obtained, strength is gained and isolation is broken down.

Youth Action for Peace/ c/o Youth Information Network/ P.O. Box 4136/ Station "E"/ Ottawa, Ontario, Canada K1N 5B2/ Peter (613) 235-8029.

Reconciling Individual Responsibility with Leadership

FREE SCHOOL - Ottawa's Free School was started by students who wanted a degree of control over their own education. Inspired by free schools in London, England, and Toronto, the group began holding bi-weekly meetings to work out a structure and format. Day-long seminars were also held on subjects of interest to Free School participants.

One of the results of the Free School's activity has been the formation of the school's Basis of Unity. Most large groups create these statements to clarify their main objectives and make their motivations easily discernable to potential members.

Free School Basis of Unity

The Free School working group is a group of people, focusing on youth, who are dedicated to learning and who reject the present school system as a viable means of obtaining a meaningful education. We have developed a more logical and compassionate alternative.

1) Children are being schooled, not for their own good, but for the good of the nation. They are taught blind obedience, encouraged to lose or suppress their anger over injustice and their compasion for others. This method of "state indoctrination" or "socialization" cannot be tolerated.

2) The concept of education has become synonomous with school, which is an oppresive institution, rather than a necessary vehicle of imporving one's state of mind through experience. Thus, school is separated from reality.

3) In a school setting, the motivation for learning comes not from a sincere personal interest in a theme, but from a wish to please others, i.e., parents, teachers, principles, etc. . .through "good marks," "punctuality," "respect for authority," etc.

4) The study of historic personalities in school softens the original passion of these social activists (e.g., Martin Luther King's views on civil disobedience), and goes to great lengths to make their deeds and calls for action irrelevant for today's society. Distance is put between these heroes (heroines are usually shunned, that would of course create a feeling of equality) and anything the student could possibly achieve.

5) Marks are subjective and are used as a disciplinary tool. They cannot be objective or fair while they are dependant on how closely the student follows the wording of a curriculum s/he may or may not agree with.

6) Student's opinions are not taken into account. Projects are marked not only for accuracy of the information, but also the process and method (e.g., must be typed or all the same color pen) and the attitude of the student. There is documentation of a student who failed a project when he wrote why god didn't exist for a Catholic teacher, i.e., he failed his own opinion.

7) Diverging from what is "normal" (e.g., funny haircuts, radical ideas) is heavily discouraged. Individual creativity is also discouraged.

8) The physical and emotional structure of the class has the teacher at the center of attention and the official conveyance (and censorship) of all discussion is through this power figure. Student's communication is limited to the back of the head of the student in front.

9) School is for learning and pursuing someone else's definition of success.

10) School doesn't help us to live together collectively and non-violently. It fills us with facts, but allows no emotional growth, no sense of responsibility. School teaches that competition and rivalry are beter virtues than cooperation.

We see the Free School, not as an alternative to Regular school, but as a catalyst to changing regular school for the better. To this end it will serve as a support group for school activists who challenge the premises and legitamacy of the existing system. It will help plant seeds for the next generation. It will explore alternatives to the economic realities of the job market. It will relate to the needs of the community and organize actions (e.g., soup kitchens).

Process: use the numerous but obscure resources around Ottawa; use outside "resource people" but most "teaching" would be done by the students; use a central meeting place, but hold most "classes" elsewhere; maintain an affinity through a basis of unity.

Long-range goals: organize alternatives to mainstream courses at an accredited option; a building.

The Free Schools' meetings are large and like YAP, the size of its meetings can aggravate certain problems. Group dynamics often play havoc with intercommunications and the Free Schoolers point to examples involved with leadership roles in large groups as a major problem area. (Note--these problems also exist in smaller groups too, such as bands, fanzine collaborations and one-to-one relationships.)

Difficulties with leadership seem to follow a recurring pattern for most situations. Strong personalities (usually male) take on dominant conversational roles or, in the case of structure hierarchies, key positions. These peoples' motivations may be in the group's best interest (to provide for more efficient operation, etc) but the end result often destroys the group's evolution.

Shyer people are intimidated by strong leadership and tend not to participate in decision-making when other people dominate the group's conversations. To these people leaders become authority figures, whose personal opinions must rubber-stamp all group consensus. As a result, the degree to which they feel a part of the gruop and the degree to which they can realistically feel committed to the gruop's decisions is lessened.

Strong personalities or firmly entrenched hierarchies alienate many newcomers from becoming full participants in the group's activities. Often domineering individuals engage in power struggles, totally disrupting the collective endeavor.

The Free School discourages leadership roles from developing. Gruop positions (like research work or meeting facilitation) are rotated to give all free schoolers a chance to fully particiipate and develop their own skills. Everyone is encouraged to speak their opinions by asking each person what they think about the topics being discussed. The Free School also tries to avoid cliquishness and sectarianiism by inviting others to participate in its work.

If strong personalities begin to dominate the group it is important to point it out right away in a non-antagonistic fashion. The concepts of a technique called "Constructive Criticism" are used by some members of the Free School to bring the group's attention to these problems without hurting those people who are involved.

Encouraging individual responsibility is just as important as discouraging power trips. Free School members get to know each other better through informal periods or social occasions (like pot-luck suppers) organized by the school. Conscious attempts are made to be friendly - those who might be more inhibited to open up, get involved and eventually take on responsibility.

When people are ready, they are guided into jobs that they have a genuine interest in. No one is forced to do anything. Often small groups (committees) are set up to take on one large or uninspiring task so that the work becomes less burdensome. Making the group's jobs FUN is a Number 1 priority! Without a strong group affinity and an enjoyable atmosphere there will be few people who'll want to work hard for the group's objectives (including its organizers!) Most members are busy with other aspects of their lives as well, so a pressured or heavy set-up will place the group's activities on the bottom of its members' "List of Things To Do." Continued unpleasantness insures they'll drop out completely.

Free School/ c/o E. Cochrane/ 13 Wilton Crescent/ Ottawa, Ontario, Canada K1S 2T4/ (613) 233-2842.

Spontaneity

The PARLIAMENT HILL PEACE CAMP - The Peace Camp is different than the other groups mentioned in this article. I believe it is the furthest removed from the influence of the music scene and its member's average age is the oldest. But I've included it because it's had a profound effect on all the other groups I've mentioned. Most of them have strongly supported the Peace Camp's existence at one time or another.

The Peace Camp was set up on the grounds of Canada's Federal Parliament Buildings in April of 1983 in protest to the announcement of the government's intention to test America's Cruise Missile here. Legal attempts to remove the camp failed, and its existence continued for over two years until the newly elected Conservative government outlawed the camp and tore it down.

Over that two-year period the Peace Camp had a large turnover due to Canada's severe winters (-30 degrees F at times) and differences in political perceptions. When the camp was finally destroyed it had only 3 full-time members and about half-a-dozen supporters camped out, but the concept of the camp had full suport from Ottawa's 60-odd peace groups despite its radical position of opposing all militariism in Canadian society.

The government used all kinds of lies to hide its real intentions when it destroyed the Peace Camp, but the truth is that it found the camp embarassing and it wanted to eliminate the most effective means of protest the Peace Movement had at its disposal.

Eibie was one of the Peace Camp's early members and talked a bit about the concept of spontaneity, which has been a constant path used by the camp as it faced daily assault by the establishment.

"Spontaneity is doing the impossible. It is special because as it occurs people witness something unprecedented or unimaginable. Therefore it capitivates their attention because they're witnesing an unbelievable reality. As they see spontaneity their thinking changes and they realize new concepts. . .

"The benefits of living a spontaneous existence are that you are no longer a nullity - a number. You are affecting what's happening as you live your life. You're upsetting the (planned) course of events by doing something unplanned for, thereby

creating anarchy which is the absence of power. . .

"If you want to live spontaneously you must abolish fear. It is absolutely necessary because you'll be deliberately taking (risks). It is necessary because spontaneity means creating something which is unpredictable."

Suggestions for spontaneous group actions

"Work with a small group of people who you know support your ends and will participate (in the actions) with you. . .

"In undertaking an action - don't stop. Keep repeating it, or continue it without stopping. The action will grow each time. . .

"Don't do what other people have done already. Do something new.

"Anarchy, in and of itself, is not the solution. Anarchy is only the beginning - the beginning of a society whose method of organization is anarchism, which is basically universal self-determination."

Photos by J. Bickle, Eibie, Alf, Vince Saulnier, Vig, Mary, Melanie Kaye, D. McCaig, & Sherry

Eibie's comments conclude this brief compilation of messages from the new community emerging in the city of Ottawa, Ontario - Canada. Thanks for reading this stuff, which is information these groups have accumulated as the result of their experiences. Please write or call them if you have knowledge to share or questions to ask or criticisms to pronounce.

By the way, Ottawa would like to find out what your scene is up to; musically and otherwise. Write with information on bands, 'zines, gigs, benefits, activities, and actions, netweorks and other collaborations of youth tribes to:

Youth Information Network/ c/o Ted Dyment/ P.O. Box 4136/ Station "E"/ Ottawa, Ontario, Canada K1N 5B2/ c/o Peter (613) 235-8029, or, any fanzines you may already be in contact with.

Hi! I'm back after many months of absence with a brief update of events that've happened this year here. But first, I'd like to mention some of the political happenings of the last several months.

After 21 years of military dictatorship, Brazil has elected (indirectly) its first civilian president, Mr. Tancredo Neves. Although he was elected indirectly, he had plenty of popular support, but then tragedy struck this new government. Mr. Neves was stricken with a fatal illness just before assuming office, and after 38 days in the hospital, he died. The government is now being headed by the Vice-President , Mr. Sarney, who has support from all the parties. We are in a gradual transition from fascism, and this is reflected by an immense hunger for democracy and constitutional legitamacy after such harsh rule. The new president is confronted with several priorities, the most important being the starvation and poverty in Brazil's northeast, and the foreign debt now approaching $100 billion and an inflation rate of 230% last year. There is a lot of hope for the new government because the ministries were chosen by Mr. Neves. Hopefully, Brazil will be delivered from 21 years of misery, hunger, torture, inflation, censorship, etc., as the Brazilian people are awaiting a good future.

PUNK NEWS

January: A great punk/hc festival occured at the Lira Paulistana Theater with COLERA, HOMOCIDIO CULTURAL (from Salvador City), JUZIO FINAL, LOBOTOMIA, S.P. CAOS, RATOS DE PORAO, ARMAGEDON, RUIDOS ABSURDOS and INOCENTES in 5 days of much energy, fast and powerful sounds. The positive facts: no fights. In this same month, COLERA and HOMOCIDIO CULTURAL played at Carbono 14, an alternative center for shows, videos, photo's etc.

March: The month that saw COLERA's record release party, which lasted 3 days and featured COLERA, JUIZO FINAL, VIRUS 27, LOBOTOMIA, and RATOS DE PORAO. This was the best punk/hardcore gig in Brazil: very well organized, no fights, great security. A real professional show.

April: COLERA played at Circo Voador on the 19th and 20th with BANDA 69 (thrash), PLEBE RUDE (fast punk), CAPITAL INICIAL, and LEGIAO URBANA (pop punk), all from Brasilia. COQUETEL MOLOTOV (from Rio, with a new line-up) played too. Around 3000 people came each day, and included punks, skaters, new wavers, and metalers. A really great show! The punk movement is growing again, but is now better organized, the bands are more professional, and the shows are better.

COLERA is the most popular and oldest punk band in Brazil, and their debut LP, Tente Mudar o Amanha, is selling very well, with a repressing coming out now. They've appeared on TV three times this year, and appeared once on the best youth-oriented TV show, "Crig-Ra", produced by Olhar Electronico, an independent video production company. COLERA is well-received by punks and new wavers in Brazil.

There is a new punk record label in Brazil, Ataque Frontal Records. AFR released the COLERA LP, and while you read this, is putting out a split live LP with RATOS DE PORAO and COLERA, and is repressing the Sub compilation LP with RATOS DE PORAO, COLERA, PSYKOZE, and FOGO CRUZADO. AFR is working on releasing a great Brazilian punk comp with 7 or 8 bands, including punk, hardcore, oi, skate punk, thrash, fast punk, metal punk, etc. It'll be available soon. Another punk label is New Face Records (ex-Punk Rock Discos) and they are working to improve the punk scene too. They released an OLHO SECO/BRIGADA DO ODIO split LP, and repressed the RATOS DE PORAO LP and the famous Grito Suburbano comp LP with OLHO SECO, INOCENTES, and COLERA.

Bands keep rehearsing, gigs are fairly rare, but Ataque Frontal is promoting some hardcore/punk shows. Some bands in the studio for future possible releases are GAROTES PODRES (oi, but with excellent lyrics), RATOS DE PORAO, and VIRUS 27 (named after DK's Alternative Tentacles label designation). They all want to participate on the Ataque Frontal comp LP.

Foreign punk bands that want to tour Brazil, please get in touch with us. We can arrange good places to play! COLERA is interested doing a tour of the U.S and Europe, so if you're interested in that too, get in touch. Also, if you want to sell Ataque Frontal records in your area, write us. We can make a good deal with you. We trade t-shirts and records too. That's all for now.
Renato Filho/ Ataque Frontal Records/ Cx. Postal 54.217/ Sao Paulo, S.P./ Brazil CEP 01296.

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ARGEN-TINA

The situation here is rather chaotic, what with 900% inflation a year, widespread unemployment, people in the streets without homes, millions of dollars owed to the IMF, and President Alfonsin's friendship with U.S. imperialism. This is the common Latin American situation, and of course there's the coup d'etat (the way our governments change) looming as a killing shadow behind us.

Now the "democratic" government is passing judgment on the military junta. During the last military dictatorship ('76-83), more than 30,000 were killed to keep the state "*safe*". This government is not judging repression itself, but only certain "*abuses*" of it. What the fuck is this? Oppression is the nature of the state, and violence is the nature of oppression. The military did their work very well. They killed everybody who was against the state at the time. So what the fuck is everybody happily talking about when they say: "*Oh, what a great democratic government this is; judgment and punishment to the repressors*"? Fuck off! They support the state, they support the violence; these are the kind of things the government needs to keep other problems out of sight. Meanwhile, economic and police repression are killing us.

During '76-83, the police killed thousands. Today, those very same police are making their rounds in our cities. We are stopped by them almost every day. How can people be so unaware of this? "*The police are not the same as during the dictatorship*", "*They are re-democratized now*", "*They take care of us*". Ha Ha! We're in the hands of these maniac assassins. They make big raids everywhere and Alfonsin congratulates them. A minister of state said: "*The Federal Police are the backbone of democracy*", and he's right! The police can arrest you on any charge and you can spend 30 days in jail. Alfonsin says this is a totally constitutional government, bla, bla, bla. So what the fuck is this trap?

We punx and other marginal groups know this very well, and we want everybody else to know it too. Punx, gays, "sex workers", anarchists, jews for human rights, and others formed the C.A.E.P. (Commission for the Abolition of Police Edicts). We are planning activities to demand they immediately put a stop to illegal police activities. In August we're doing a big sit-in at the National Congress, and punx are making a demonstration in a square. We're also making flyers explaining the situation and hope that people open their eyes.

Punx here try to get together and do other things besides just music. On 4/26 we began doing monthly meetings where we discuss our activities. The second such meeting was held at a place called S.A.S.I.D. (Service of Solidarity Action for Prisoners). There were people from Amnesty International, human rights activists, anarchists, sex workers, gays, ex-prisoners, and punx. COMANDO SUICIDA and TUMBAS NN gigged later in the evening. It was a great time with plenty of good feelings. Punx slammed savagely to COMANDO SUICIDA, and continued with TUMBAS NN. On 4/30, there was a "Workers Day" held in a Buenos Aires square, with anarchists and punx (girl bassist of SENTIMENTO INCONTROLABLE was there) talking to people. After this, we all went to a gig (TUMBAS NN, KRASH 69, and GENIOL CON COCA). Great time.Some of the activities we comment on here may seem normal for punx in other places, but for us it's new, and we're working hard to make them continue.

Bands: (most of the activities take place in Buenos Aires on in nearby towns).Economic problems affect us as musicians, as they do everybody in this country. It's difficult to get equipment and places to practice, and because of that, bands form and break up in a short time. COMANDO SUICIDA is one of the oldest bands (since '83). They'll be putting out an

EP soon (the first independent punk record here). TUMBAS NN: "Corrosive and dense sounds in the fight against oppression", gigged 6 times as well as having usually overcrowded practices as mini-gigs. KRASH 69 formed this year and played 3 times! G.D.A. (Armagedon Generation) and RESUCITEN INDIOS (Indians Revive) formed this year but broke up. Others play and practice regularly: TRIXY Y SUS MANIATICOS (after years of silence), P.R.A. (Illiterate Punk Rockers), SENTIMIENTO INCONTROLABLE (Uncontrolable Feeling), COMANDO DESCEREBRADO, LOS ANARKIKOS, ANTIHEROES, etc.

Gigs: we're having more lately, but still not very many. We know, through pen pals, that in Europe, U.S.A., and even in Brazil, there are some problems between skins and punx. Here, probably because we are so few, we don't have that kind of situation. Much of the time there is a general drunkedness in the air, but it never causes any real trouble. Of course there are stupid people everywhere, but they are a minority. Slamming is great here, as we are a small scene and almost all of us are friends. But it grows larger every day!

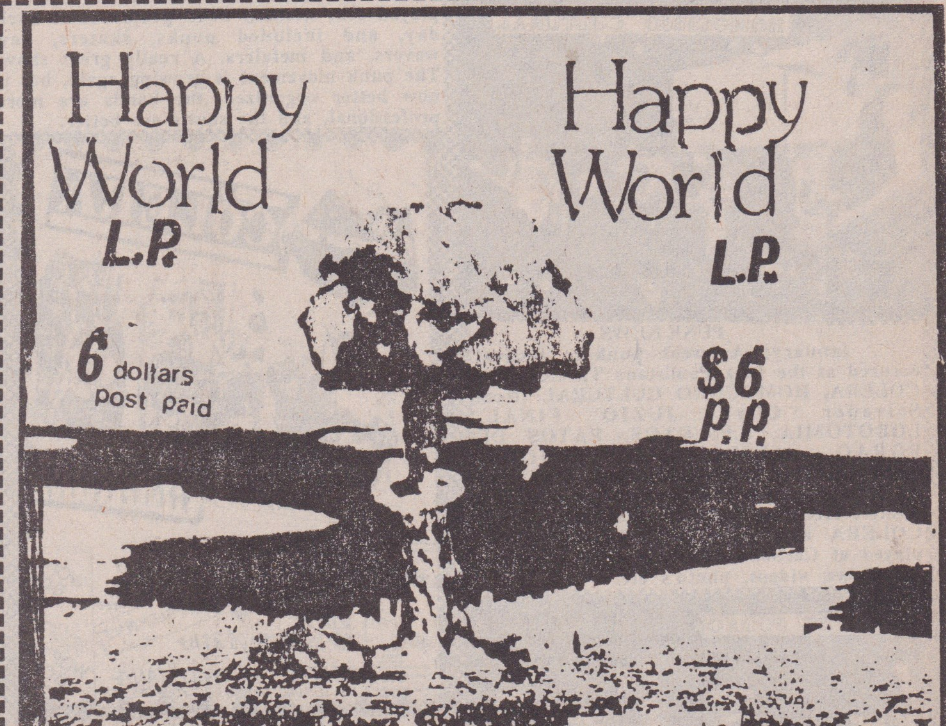
Zines: Resistenci@ (2 issues out) and Descargo are 2 zines that are uniting to put out one bigger and more complete zine. Also on the way are Vaselina F.P. and Un Garrotazo Tremendo.

Radio: the first punk radio show comes from La Plata (300km from Buenos Aires), even though they don't have much of a scene there. The ex-guitarist of LOS BARAJA runs the program, playing a weekly 1 hour of foreign rock'n'roll and punk.

LOS VIOLADORES: one can argue that they were the best during the early years of punk here. But now they've changed a lot (in mind and music), and are putting out their second LP on a big commercial label. Although some of LOS VIOLADORES are our friends and they can of course do as they like with their lives, they really don't know anything about what's going on in the punk movement today or about the P.E.A.C.E. compilation LP, on which they have a song.

Well, that's our report. Please forgive us, those of you who have written in the past and have not yet received an answer. We got lots of mail, and it takes a lot of money to respond to all. We know we are a little delayed, but don't worry, the answer will arrive. Since a lot of people seemed to mainly be interested in trading records, it's valuable for you to know that we have little stuff in Argentina to exchange. For those who just want to communicate, we like to do so too, but please send an IRC. Goodbye, anarchy & peace...

Virginia & Patricia/ C.C. #10/ CP 1824/ Suc. Gerli/ Buenos Aires/ Argentina



Political Asylum

Interview by Steve Grey/ Visions zine/ 55/4 Buccleuch st/ Edinburgh EH8 9LS/ Scotland.

MRR: Band history?

N: I'm not sure, but I believe the band originated about 3 years ago at Ramsey's mums house in Stirling. At that time, there were 3 of them, being Ramsey, Stephen and a bassist who shall remain nameless cos if we mention him he'll probably want royalties or something! It was then that our first 2 songs originated, "Trust in Me" and "Disarm or Die" (the former will no doubt be familiar to BLACK FLAG fanatics everywhere). Since then, we went through a variety of names, drummers, and bassists, eventually finding me (best thing that ever happened to POLITICAL ASYLUM), and eventually recruited Tam and Pete on drums and rhythm guitar/backing vocals respectively, and the present line-up has been together since around August '84...

R: Me and Cheesy (or Stephen, as he likes to be called now that he's a big boy) first got together many moons ago (on vocals and guitar respectively), and as Norman says, went through a variety of names (far too embarassing to mention), drummers and bassists. I think really that what we've done in the past is pretty much irrelevant. It's what we do/say now that matters surely.

MRR: Who are you influenced by musically and lyrically?

Norman: Musically, as a band, we are not influenced by any one band or style of music. We just play what we want and try not to sound like anybody. As a person (?), I would say my favorite bands are: STRANGLERS, OZZY, MARILLION, RUSH, and most heavy rock bands. But, however, I wouldn't say that me being into that sort of music influences the band to any degree. Lyrically, Ramsey writes most of the lyrics and would probably not admit to being influenced by anybody to write them.

P: No one. I listen to lots of different bands, but none influence me. I don't agree with what most bands sing about. Bands I like listening to include: COCKSPARRER, CONFLICT, DOA, DISCHARGE, GIRLSCHOOL, and SLAUGHTER TRADITION.

R: I don't know that the band is, as a whole, influenced by anyone as such musically, as we all listen to various bands. Norman and Stephen, broadly speaking, are into heavy metal/progressive rock, and myself, Pete, and Tam are into punk/hardcore. Personal faves include NEUROTIC ARSEHOLES, RAZZIA, HUSKER DU, DOA, MAN'S HATE, RUIN, and lately I've been getting into a lot of folk music, such as CHRISTY MOORE from Ireland. I don't think that any of our particular musical likes are noticeable in our music. We've been compared to all sorts of bands: CRASS, DISCHARGE, MOTORHEAD, HAWKWIND, BAUHAUS, SMITHS, CURE, RUTS, BLACK FLAG, HUSKER DU, BLACK SABBATH, OMEGA TRIBE, PINK FLOYD, RORY GALLAGHER, etc., etc. , but I don't think that we particularly sound like any of them. I doubt if I could pinpoint any specific influences in the lyrics, just our own thoughts, anxieties, concerns, fears, I spose.

MRR: Do POLITICAL ASYLUM think that being what is basically a "rock" band will change anyone's attitudes? Do you not think you are preaching to the converted?

P: Firstly, when we play live, we don't go out to change people's attitudes by shoving our views down someone's throat. We want people to enjoy themselves at our gigs. We enjoy gigs, and that's what they should be for. It's the same with our songs. We don't want people to get depressed about them, OK, so some of the things we sing about ain't a bundle of laughs, but still, there's a limit to how far you should take them. If people are inspired by our lyrics, that's good. But if not, that's not so bad. We'll still keep on doing them. All our songs are about certain things that mean something to us, to all of us. And they will continue to be like that until we finish.

R: I'm not sure that being a "rock" band, or any other kind of band, has much to do with it. If we were a different type of band, reggae or jazz, I don't think that would change the basics behind "getting across" to people. People go to gigs, listen to music, primarily for music, and not for lyrical content. Personally, I like a lot of heavy metal music, though most of the lyrics are turgid sexist shit, but nevertheless, I listen to it, as I enjoy the music. Conversely, although broadly agreeing with a lot of the subject matter of reggae bands (except the Jah/religious part), I don't listen to reggae as I personally don't like that genre of music. The type of music we play is pretty much irrelevant to getting across to people. All a band can do is play/perform music and sing the lyrics, and it's up to the audience whether they take in any of the lyrics. Obviously, there are certain situations where the audience might be more receptive to the lyrics, but broadly speaking, if the audience doesn't like the music, then they won't pay any attention to the words. So, as a band, all we can do is try to present the lyrics on as favorable a carraige as possible, i.e. good live performance and good music, and the rest is up to the recipient of this aural delight/nightmare. If they like the music, hopefully they'll read the lyrics/take further interest in the band/what we say. No, we are not preaching to the converted. I doubt, for example, if any but a tiny proportion of our average audience were vegetarians.

MRR: Obviously, POLITICAL ASYLUM are trying to get across to a wider audience by playing rock-oriented music. Are you achieving this?

N: I wouldn't say we were trying to get over to a wider audience by playing rock-oriented music. That's just how we've changed. I mean, we'd welcome a wider range of audience with open arms, but we have not deliberately changed our style of music (I don't think we've changed it much at all, in fact) just to reach more people.

P: Yeah, I think so. At gigs, it's not just punks/anarchists, etc., it's a mixture, which is good. But we play "rock" type music, not because we feel we have to, but cos we want to.

R: The fact that we want to play to everyone and anyone has nothing to do with the kind of music we play. Logically, if we wanted to aim for the biggest "market" possible we would play "pop" DURAN DURAN/ WHAM/ CULTURE CLUB type shit and sign to some major label. But, first and foremost, we play the music we play cos we like it (and if anyone else does, then that's an added bonus). And secondly, we won't do certain things to get across to a larger audience, such as signing to a major like EMI or CBS, as this would compromise our beliefs/lyrics (as such labels' parent companies manufacture arms and the like, and generally exploit the fuck out of everyone and everything in and on the world). I think (would like to think, anyway) that we do appeal to a large range of people, or at least have the potential to do so, and this is very gratifying. And, if we can change a few people's ideas on certain topics, or even make them think, then that's even better. There's no point in NOT playing to as wide a cross-section of people as possible.

MRR: What do you think of the British music scene?

P: It's got its good and bad points. The scene seems pretty fucked, lack of communication! A lot of people claim to be uniting everybody, but do little more than stir shit. Edinburgh is pretty bad for that.

R: It's OK I spose. There are a lot of really dedicated and genuine individuals who make it all worthwhile, but then again there's a lot of idiots. Drugs seem to be pretty prevalent and considered "cool", which is really stupid and has destroyed a lot of creativity/enthusiasm, such as the London Anarchy Centres of a few years back. It's certainly a lot smaller than a couple of years back, but that might not necessarily be a bad thing, as it means there's less money in it (hence less opportunities for businessmen to exploit it), and it seems to be more aware/political now and less of just another music fashion.

MRR: Do POLITICAL ASYLUM envisage a major change in the structure of society in general?

P: No, definitely not. This is the way it is, and this is the way it's going to stay. It's the people who make up society, so if society is going to change, then the people have to change, and there seems to be little chance of that, certainly in Britain. People are getting worse, just look at the European Cup Final soccer match.

R: Unfortunately, I have to share Pete's pessimistic view and I can't forsee any radical change that's certainly needed to arrest the slow suicide of the planet that's currently taking place. The ravages of "civilization", pollution, erosion of topsoil, destruction of the atmospheric ozone layer by aerosols, destruction of the rain forests and the like mean that in around 100 years this planet will be unable to sustain ANY life. It is simply a matter of life or death, but a battle we've lost before we've even started, unless we start changing now.....

MRR: Does the band support actions by groups like the Animal Liberation Front's poisoning of Mars Bars and the Hunt Retribution Squad's desecration of the grave of the Duke of Beaufort?

P: Although these actions are done in a good cause, they always tend to work against the ALF, with the media labeling them as lunatics, which puts the public against them.

R: I think the band, in fact I know the band sympathizes with the motives behind these actions (i.e. concern/welfare for animals), but often they backfire on the ALF in terms of publicity, and therefore personally I don't agree with actions like the desecration of that grave. To my mind, it doesn't serve any useful purpose, it's not liberating animals, and only give the ALF bad publicity. I supported the Mars Bars hoax, as that did bring a lot of favorable media attention to the experiments Mars were performing on chimpanzees, and also hit Mars financially when Mars Bars were removed from the shops for a couple of days.

PASSIVE FIST. Well,i've had enough of being pushed around and screwed into the floor/gonna pack my bags,grab my coat and run right out the door/just 'cos i'm a pacifist don't mean i'll take abuse/I ain't no wooden puppet to be put to your own use//Oh,you can point the finger and tell me who I am/yes,you can point the finger but I couldn't give a damn/don't think i'm a punchbag for you to push around and shove/I don't want your arrogance,right now i've had enough//So you can stuff your cheap heroics/i'm a pacifist/i'm a pacifist/i'm a pacifist/yes,i'm a passive fist...right?

MRR: Do you think that the peace movements will ever succeed? Do you think that governments listen to public opinion?

P: No, people are greedy. If someone's got something that they want, they don't think twice about putting the boot in. The whole world is fighting, fighting against itself. It just can't win. But don't get depressed, the POLITICAL ASYLUM EP is out now, so get yourself a copy and cheer yourself up!

R: No, I don't, though they have to if we are going to survive. The trouble with "public opinion" in these days of subtle consumer/mind control practiced by governments, is that it isn't very reliable and can be easily stage-managed. America invading Vietnam was probably done against the wishes of most Americans, but once the G.I.'s were in, most folks thought they should stay, as withdrawl would lose face/admit defeat to the communists, etc., so this skillful manipulation of "public opinion" can be used to "justify" Vietnam, for example. Governments undoubtedly do pay some attention to their subjects. They want to remain popular (and thus feed them "bread and circuses", or "welfare and TV" as it is nowadays), but governments are only the obvious face of the whole military/ industrial/ multinational complex that runs/ruins our lives.

MRR: What do you think the future holds for a) POLITICAL ASYLUM, and b) The world?

N: a) Fourteen #1 albums and a world tour!, and b) Hang on until I get my crystal ball...oh dear, I just dropped it and it's smashed all over the floor.

P: a) Who knows, success (whatever that is) I hope, lotsa gigs, maybe more records. b) Nothing but doom, depression, starvation, extinction. I'm pretty pessimistic as you can see.

R: I've not much of an idea for both, I spose we'll just take 'em as we get there.

MRR: Anything to add?

R: Thanks very for the interview, and to you, oh reader, for struggling this far. For anyone interested, we've got 2 studio demos and an EP for sale, and either and all are available for $3 (surface) or $5 (air) each. Both demos are 60 minutes long, and the EP, Winter, is 3 recorded tracks lasting around 12 minutes. We are looking for distributors, especially outsaide the UK, and if anyone is interested, please get in touch at the address below, and we'll work something out (we can supply all 3 wholesale). If anyone would like a demo or single, would like further info on the band, or just a chat, please contact us c/o 3 Balmoral Place/ Stirling FK8 2RD/ Scotland. Thanks again, and take care.

FRITES MODERN

Interview by Paul Speakman/ Yahoo! zine/ 46 W Chapelton Ave/ Bearsden, Glasgow/ Scotland.

MRR: Give us a history of FRITES MODERN.

FM: We began in September of '81. At the time, we had another drummer. With him, we recorded 2 songs for the first Dutch comp LP, Als Je Haar Maar Goed Zit Vol 1 in early '82. He left in the summer of that year, and our current drummer then joined (he used to play for the OUTLAWZ, featured on both Vol 1 and 2 of Als Je Haar... In March of '83 we recorded a cassette, 6 Mel, and in February of '84 we released our first LP, Veel, Vel, Goor En Duur. A track from that appeared on MRR's Welcome To 1984 comp LP.

MRR: You sing in Dutch, so did you become surprised by your worldwide success? Has your LP gotten good distribution?

FM: What do you call "worldwide success"? We're no chartbusters, but we do get a lot of mail from all over the world, which is really stimulating. We weren't that surprised by the language problem because people like the Finnish, German, Japanese, and Brazilian bands as well. Language shouldn't be a barrier as long as you have a slight idea of what they're talking about. The big surprise for us was that people all over the world liked the music we made. But, we have very poor distribution for the record, which is the main problem for independent labels. We did everything ourselves. The label is just a name to confuse the taxman, cuz we don't have an organization behind us. We managed to distribute the record rather well here in the Netherlands, but abroad things went worse. We have to be very careful with whom we are dealing. So far, we know only a few neat people, like John Loder in the UK and the woman at Rough Trade USA. Furthermore, our records are for sale in Germany, Spain, and Sweden, but only in small amounts. As for Sweden, we traded our albums with the guys from SLAM after we wrote each other a few times. Trading records with foreign bands is really a nice way to get yours abroad.

MRR: You are said to not be very political. Why is this?

FM: I bet you read that in that scene report in MRR. Some "nitwit" telling thousands of people what you are and aren't. We had a row with the guy who wrote it (Tony of BGK). We have lots of politically influenced songs, but we don't bring them the way most bands do.

MRR: Why did you choose the name FRITES MODERN?

FM: The name is rather silly. It means Modern French Fries. We came across it somewhere in Belgium, and we needed a name badly to be on that first comp. But we don't think that the name of a band matters that much; what matters is what we have to say.

MRR: Your sound is very "poppy". Would you call yourselves a punk group?

FM: When asked, we always say we're playing punk music, and that is it. What makes some people think it's poppy could be the fact that we like our music to sound really good; good hooks, etc.

MRR: Do you play shows in Amsterdam, and are they well-attended?

FM: Yes, we play about 8 times a year, usually in small clubs, mostly attended by 100-200 people. Then we play the rest of the country about 20-30 times a year.

MRR: Do you help out bands in your area? Are there any bands that you think are very good in Holland?

FM: We are not that active in putting on gigs (having your own gives enough to do), but we do take bands which have just started with us on the road. The most famous Dutch bands are BGK and PANDEMONIUM. I myself like HEROSHIMA NOODUITGANG. They will be featured on the 3rd Als Je Haar... comp. NOG WATT is an all-female band, probably the best female punk band in the world. VACUUM is rather unusual (punk with a drum machine and tape recorder).

MRR: Do you have any views on alcohol or drugs? In Holland, hashish is legalized and easily available. Do you think this is a good thing?

FM: As with all things, too much is wrong. It's a pity that so many people don't realize that. As a result of this abuse, they get tame and lame or just a nuisance. Hash isn't legalized. When they catch you, you'll always lose your dope, and if you carry more than 30 grams you'll go to jail. With less than 30, you "just" get a fine. I myself think that hash is less dangerous than alcohol.

MRR: Are there any major social problems in Holland? Do all the members of the band work? What kinds of hobbies do you have?

FM: Well, how about some 850,000 unemployed? Or the Dutch National Front having a seat in Parliament? As to band members, one is in school, two of us are unemployed but do some "volunteer" work. Jos works at a youth center and I work with Amnesty International. We all have one hobby: music!

MRR: Are you really commited to making FRITES MODERN popular? Are you optimistic?

FM: We're not trying to make our band very popular, but if things happen, we won't resist. Nowadays, people seem to think of us in the top 3 punk bands in Holland. We are well aware though that we can never live by the money we make with our music, but it's a nice dream.

MRR: Any future plans?

FM: A new LP should be coming out in mid-1985.

MRR: Would you like to tour abroad?

FM: So far we've played in Belgium, Germany, and Denmark. We're leaving for a short tour of Germany and Switzerland now, and we also want to play the UK.

MRR: Anything to add?

FM: Support your local miners! We played a benefit for the miners when they were on strike and helped raise nearly £1500. And now, a word from our sponsor. You can get our LP or t-shirts by writing us at: Postbus 6474/ 1005 EL Amsterdam/ Holland.

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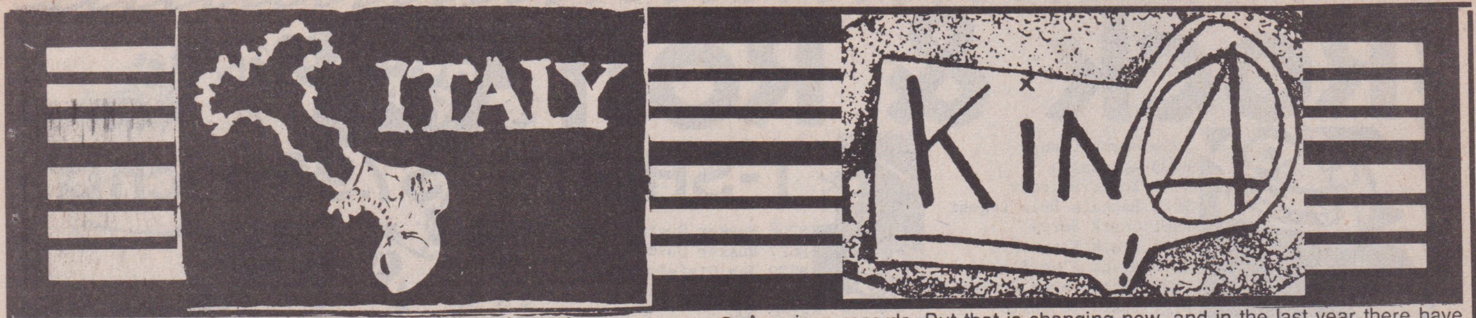

MRR: Why and when did KINA start? What does the name mean?
K: We started the band 2 years ago becasue we couldn't go along with the stupid emptiness and "normalcy" of the young people of our town. We wanted to get away from that and we wanted to start creating something and stop being a passive consumer of plastic culture by doing something ourselves. Something made of our sweat , anger, and selves. KINA is that - ourselves - and nothing more. The name KINA doesn't mean anything in particular, just the name of a graphic ink.
MRR: You are from a little village. Does this keep you from playing larger towns?
K: It was a probelm at the beginning because no one knew us. Then, little by little, we joined the punk collective of Torino. We started working with them and from there we started playing more and more towns. Now we have played in almost every Italian town where it is possible to have a gig, and we know all the punks in the Italian collective personally. Here in Italy there is strong cooperation among punks, and when they know that a band is honest and aware, they will do anything to help you.
MRR: What are your reasons for being in a band?
K: We play in the band for many different reasons. First, we couldn't go on doing nothing in our town, and the band was something strong and interesting to do. Then, as I told you before, we wanted to start creating something ourselves. The system wants to, and succeeds in stopping creativity with school, TV, and newspapers. They want to teach us that we can get it only from them and that we won't be able to produce ourselves. Years of school do that, stop your mind and creativity. We also wanted to use the music as media. We as a band can produce tapes, records, and fanzine interviews through which we can send words for brains that can eat it. We know that we as a three person band can't change the world, but that doesn't keep us quiet. We can still scream our anger, even if the people around us are deaf, dumb, and blind.
MRR: The punk scene in Italy is said to be the most politically aware in the world. Do you agree with this? Do you think that being in a band is a way of protesting?
K: I don't know if Italy is the most politically aware scene in the world, but I can say that many are, and many aren't. As in all countries, there are people who are really aware and people who are really stupid and don't care about anything but music. But I can tell you it is harder for stupid people's bands to get gigs and distribute tapes and records. In the past, there have been serious discussions about this, but now there are two different circuits. The stronger one is the political one with politically aware people who live in squats or work in anarchist collectives. The stronger bands are in this scene. Playing in a band is a useful way to protest in many ways. First, you can say something that can reach many people. It's also a good way to keep people together, working together for the band or a gig. Anyway, a band calls people and this is good.
MRR: How do you think that putting foward your views in songs can make people more aware?
K: In our lyrics, we speak about ourselves, what we see and have to live in the world. What we say is what we can see and what we think about it. We can only suggest ways of seeing the world, nothing more. We don't believe very much in words, but in action. I mean, I know we can send messages, tell something to people and so on, but when the song in finished, people have nothing for themselves. But if we squat a house, if we steal something at the supermarket, if we stop a road leading to the Cruise missile base, we really make something that we can live with.
MRR: Have things changed much in Italy since the early days?
K: Yes. (The first Italian punk band started in October, 1977). The first bands played punk rock and all were looking for a major label recording contract, and a big time manager. They were like pop or disco bands, only a different style. None of those bands exist anymore. Since 1981, a new way of being punk has started. The band that struck minds here was DISCHARGE. When we heard that noise, the chaos and angriness they put on record, Italian punk was no longer "rock", no longer the "good playing" of before. Musically, Italian punk was influenced by the English bands of '81/'82. Each band took as a model one English band, like DISCHARGE, EXPLOITED, GBH, CRASS, FLUX, etc. After '82, we started listening to American bands, and since then there have been bands similar to the DK's, MDC, MINOR THREAT, DRI, etc. But not all the Italian bands are copies of foreign bands. There are many that have their own sound, like CCM, I REFUSE IT, CCCP, and others. And after '81 other things started changing too. Punk bands stopped making records for big labels and started self-producing them. No more managers; only ourselves. Now punk music is managed by punk people. No business men among us. Fuck them! There are some small labels like Attack Punk Records, Blu Bus Dischi, Belfagor.
MRR: In Italy, records are fairly rare and badly produced. Why is this?
K: The first reason is that because we started doing it ourselves, we had to learn how to do it. This was long and hard to do. Another factor is that Italians are not used to producing punk records, since we were waiting for English or American records. But that is changing now, and in the last year there have been some very good releases from the likes of CONTRAZIONE, FRANTI, CCCP, KINA, WRETCHED, CCM, PUTRID FEVER, I REFUSE IT, etc., etc. , with good sound, good music, good ideas.
MRR: Do you have any hopes of releasing vinyl?
K: Yes. We have had an lp out since January, the first lp on our label, Blu Bus Duschi.
MRR: Religion in Italy seems to be really prominent, especially the Roman Catholic church. Do you follow any doctrine? What are your feelings about religion?
K: Yes, the Roman Catholic church is a big power in Italy. The church owns 30% of Italy - houses, forests, jewels, farms, newspapers, etc. For that reason, the church influences the state. There are schools of priests teaching children that sex is bad, that they must be proud of being poor, that those above never make mistakes, that they must be silent and obey authority.

Italian culture is full of fear and dogma. We don't follow any doctrine. We're not against the religion itself, just the church using it to oppress people. We think Jesus said some good things, but the church just takes everything to get more power and more money.
MRR: Recently in the UK, the problems of starving people in Ethiopia has been highlighted, mainly on TV. Has the same thing been happening in Italy? How do you think such problems can be resolved?
K: In Italy, the media only spoke a little about Ethiopia because the parliment decided not to send money. So now the media can't mention it. Italy really is a poor country with little money for those who work, and no money for the unemployed, so the government doesn't like to spend money for food for starving people. People say "why give it away when we don't have enough for ourselves." We don't like this, but this is what's happening. I don't know exactly how starvation can be stopped, but I 'm sure it won't be by what they are doing now. The U.S.A and U.S.S.R. can't afford a direct fight, but they are fighting indirectly by each supporting one side in these little wars. Do you know that Ethiopia is now producing much food, but they are selling it to buy weapons to fight Eritrea? Do you know that the US is supporting Eritrea and the USSR Ethiopia, and that they have been fighting since 1963?. This is the reality of starvation. War.

MRR: I read that a protest in 1977 led to people being detained by the authorities and never being released. Do the police have a lot of power in Italy?
K: I don't thnk what you read is exactly correct, since there haven't been "desaparecidos" like in Chile, but there have been people in jail for years waiting for their trial, or people who "committed suicide" by the police, or just getting beaten and tortured by the pigs. Since '78, the police have been more and more powerful because of the fear of the politicians. Now the police can arrest anyone who they think is "subversive" and put him in jail for two days to get "information" on him and then decide whether to put him under arrest or not. But the worst thing is the police violence. At demonstrations, they beat anyone they can catch. Often, when they are running after a thief, they shoot at him, but kill innocent bystanders! Now they don't wait for the terrorists to shoot, they shoot first. They want to kill, not intimidate. The worst was in front of the Cruise missle base in Comiso when they started beating people without weapons in front of the base. It was like a battle with only one side armed.
MRR: How high in unemployment in Italy? Is there much hardship? Is the cost of living high?
K: Yes, unemployment is very high, almost as high as England, about 10-12%, but the worse thing is there is no socialism. The government doesn't give money to people who done work. Only people that have worked 5 or 6 years in a factory that have been laid off can have money. All the others must live with black works (?) or by stealing. This is one of the reasons for the existance of the Mafia and similar groups. Southern Italy is really poor. It is very hard to find honest work. The only way to survive is to sell yourself to capitalism and its laws. The cost of living is high and getting higher every year. I think it is lower than in England or America, but still too high for the unemployed.
MRR: I don't know if you are working or not, but if you weren't, would you be able to be in a band and buy records, tapes, fanzines, etc.?
K: In KINA, only Sergio, the drummer, is working. Alberto, the guitarist, is still going to school, so his parents give him money, but always less. I am in the civil service and get paid as a soldier, 30 pounds each month. The problem of no money is very strong among us, but also for all punks. We don't buy records of fanzines - we trade what we make. This is what is so different between Italy and Germany. When we played there, we took lots of Italian records and tapes and were amazed at how fast they sold. In Italy, bands almost never get paid. So we often have to hitchhike 200-300 miles to get to our gigs. But it doesn't matter if we can support the people of that town.
MRR: What future plans do the members of KINA have? How can people get your recordings?
K: Now we are working really hard on our own label, looking for distribution. Anyone who can help us, please get in touch. We would appreciate the help. We have three tapes with KINA tracks and two Italian compilations. Anyone who wants these, or the LP, write to us. We can give special prices for orders of 10 or more copies. Also, in '85, we hope to go to Germany again, and maybe Holland, Denmark, and England. Our address is: Giampero Capra/ S.D. Consolata 5/ 11100 Aosta/ Italy.

Interview by Paul Speakman/ Yahoo! zine/ 46 W Chapelton Ave/ Bearsden, Glasgow/ Scotland

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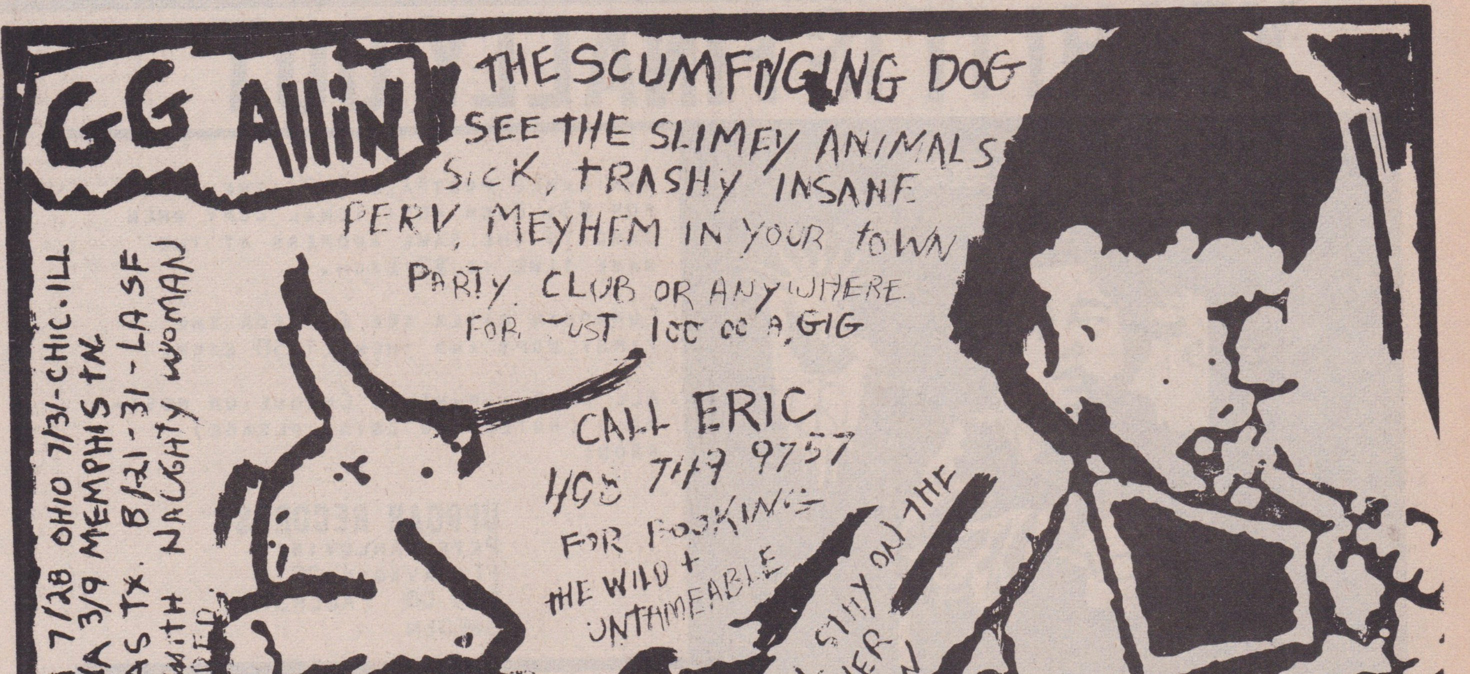

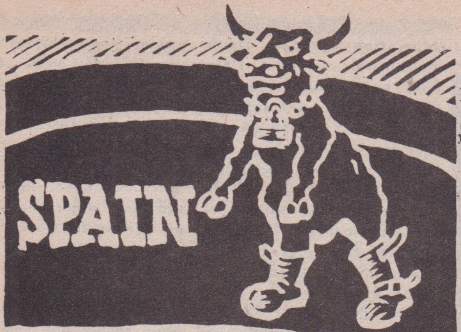

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We've got big problems here in Barcelona, Spain. While the government is kidnapping young people to protect their interests in the army for 15 months of our lives (they've got me now), while unemployment is enormous and the chances of survival become more difficult, we are still fighting against the system and society with fury, fun and *NOISE*..

A few months ago, about 40 or 50 people formed a squat collective. We organized to choose our alternative, to survive by occupying a house, to have a place to stay for people who didn't, and a base from which to create our subsistence and to create our music and gigs. The owner of the abandoned house was the municipal government (all abandoned dwellings revert to the municipality), and it had been vacant for 10 years. We organized shows to raise money to repair the place (with ODIO SOCIAL, SHIT S.A., KLAN KORRUPTO, and ourselves, g.r.b.). After we had begun to improve the house, the police raided and detained people for "disobeying authority". They've said that the next time the squatters will be sent to prison without trial, and this is the second time that the police have beaten people and imprisoned them for squatting.

We want now to demonstrate to the people that this is additional proof that in Spain the democratic system is just a facade, that the police, army, and policies are the same as they were under the Franco fascist dictatorship. Police always beat up young people (as during the Day of the Book, where they beat people young and old, and as in the murder of a youth in the south).

About our band: g.r.b. has made a tape (see review this issue). We are now a 5-piece, including some people who make Drama Del Horror zine. We are: Angel (singer), Juanito (bass), Mick (drums), and Strong and Alberto (guitars).

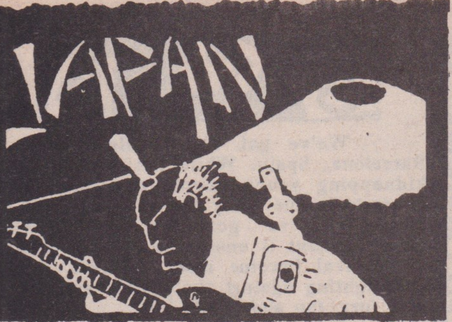
Here in Barcelona there are other good hardcore bands like ODIO SOCIAL and HARDCORE RABIETA, as well as SENTIDO COMUN (not hardcore, but the music and ideology are good. Tina, their singer, was imprisoned for squatting). Also, in Zaragoza IV REICH are a really good band. Alberto

P.S. I just want to say a few words about Piratas. He is a person named Alberto (not to be confused with me or the Alberto of Penetracion zine) who books shows here in Spain. He has nothing to do with the punk scene and only cares about making money. He usually does mainstream rock shows at discoteques, selling tickets for outrageous prices. But he pretends to be interested in the world of punk, and deals with punk bands because they ask little money and he doesn't have to pay hotel bills. He doesn't use contracts, and therefore he can swindle a lot. In the past, we among others made the mistake of working with him. He makes things look rosy at first, but then you see what's behind it. None of the punk bands deal with him anymore. To quote him: "To me, punk and its ideas make me sick; the only thing that matters is to do shows to make money." Avoid this guy!

This is Strong here. I used to play guitar in ULTIMO RESORTE, and now I do Drama Del Horror zine with Alberto and Rosa, as well as play guitar in g.r.b. We hopefully will be doing a European tour in October, and perhaps in '87 will visit the U.S.

We are now organizing self-managed concerts here, having done some with FRITES MODERN, DEADLOCK, NEGAZIONE, and SUBHUMANS. Please get in touch with us at the address below, for that, as well as our tape ($2) and zine ($1).

g.r.b./ Apdo 96004/ 08080 Barcelona, Spain



Hello! Once again it's my extreme pleasure to tell you all of what's been going on in Tokyo lately. But first, I'd like to make some comments about Mykel Board's column in #25.

Some of you might remember that ol' Mykel (MRR's resident antagonist) had some things to say about veggies. First, he gives us the 3 most widely quoted reasons as to why someone would turn to a life without meat. I think he forgot a reason, religion. You see, here in Japan, I run into people now and then from "straight society" who are either Hindu, Buddhist, etc. These people don't eat meat because they believe in reincarnation of all life forms. Since so many of these people are about, so are various shops serving meatless meals. One other reason to become a veggie, money. I find veggie meals much cheaper than meat, and quite readily available. Baby (bassist of GASTUNK) has also turned to veggieism for economic reasons. As for your other attacks on vegetarians, I'll let the other people respond. Meanwhile...

Now! Back to Japan. Whoops, I haven't left yet. The other day while flipping through mags in the bookshop, I happaned to notice Doll zine has broken into major chain bookshops. Cool! Attract more newcomers into the scene! But Doll seems to treat too many bands with "rock star mentality" sometimes. At least that's my impression. Get this! Chitose of The COMES posed semi-nude for a color pin-up in the latest issue. I talked to her and she said it was not her idea to do it, but The COMES are going to be doing a new EP on City Rocker label, run by Doll zine. What do you think of this?

OK, another disgusting thing I ran across in the bookshop was a magazine called Target: New Exciting Anarchy Magazine. A fucking porn rag, it is. Shit!!! And in the back of the thing is a few pages devoted to punk news. I saw the DK's, MAU MAUS, and locals in there. If any thinking punks or feminists want me to give you the address of this zine for the purpose of writing nasty letters, I'll be happy to go jot it down.

Band news: Just what you all have been waiting for, right? OK, Bear Bomb has left GHOUL to form his own band, LAST BOMB. He's still playing bass, and has got a girl drumming, ex-GISM bassist Kannon on guitar, and ex-ZAWS singer Loony singing. Cool band, playing straightforward hardcore with hints of hard rock and a touch of Oi, with no metal tendencies. When I say Oi though, I only mean it as a musical style, and not the nationalistic dogma that seems to surround various Oi bands in the UK. Oi in Japan is only a musical taste and a fashion. Rather imitative at times, but still popular enough to justify me telling you about it.

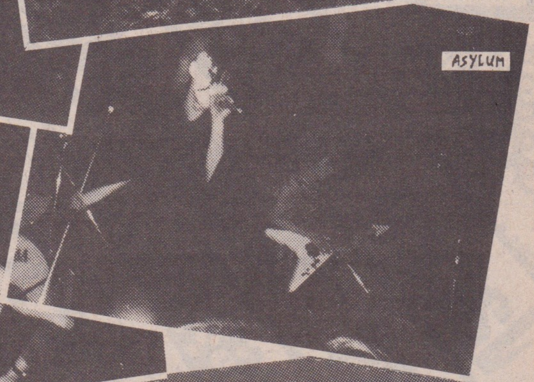
DROSS: another young and upcoming band. It seems the guitarist of HEADLESS left or something like that (don't know the details). But anyway, DROSS are here playing a hardcore/'77 sort of mix, with all the harsh gruff vocals you kinda come to expect from all these Japanese bands.

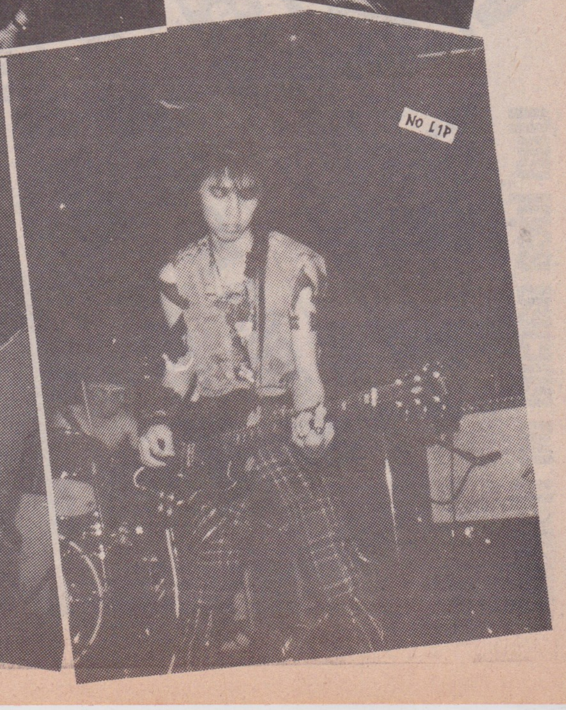
It's been rumored that The CLAY are breaking up after an unsuccessful attempt to find a new guitarist. But who knows? They might be back to gigging any day now, but then again, maybe not...

Two members of GAS have left and since been replaced. And the 2 departed members have formed their own greoup called BODIES, with another transplanted American named Kevin singing. He says he's located pockets of skate punx here, and should be reporting himself about it. I'd like to see skating catch on, since then maybe the punx would not wear so many sharp spikes and cut me up slamming. All in fun though, I think.

Gig news: Well, nice hot summertime is back, and so are Roadside Rockers, Tokyo's coolest promotion group. Once again the glorious auditorium of Hosei University will be open to punx and slammers, and surprise...stage diving has finally caught on here!!! Probably due to the influx of videos, or maybe due to the influx of foreigners checking out gigs here. Anyway, the stage at Hosei has got a 5 foot drop just great for diving. I can't wait!! The stage at the Loft is knee high, Rokumeikan's is waist level, and most other places are just inches off the ground. Roadside Rockers also do free gigs in Yoyogi Park every Sunday afternoon when it doesn't rain. Pretty cool, but the sound system sucks.

Zine news: Well, aside from the crop of local zines we already had here, we've got some more. Thrasher (the name sounds oddly familiar) is put together by The EXECUTE and has both Japanese and UK info. Abnormal Syndrome is put out by Naoki of LIP CREAM, with news from all over the globe. U.N.K.O. is the zine I do, and it's in English. Issue #3 should be out, oh, any day now. I just need some money to go to the printer. Woo zine just put out Vol 2 of the second year, with a lot of cool info and interviews. And a new zine to be out soon is P.O.W., which means "punk On Wave". Being produced by Sakevi of GISM and Charmy of LAUGHIN' NOSE, this zine should be big, like Doll is getting to be. But hopefully, P.O.W. will offer more in the way of news than the pin-ups like Doll does. Anyone wanting to contact them should write to: P.O.W./ Yajima Bldg #205/ Kami-Meguro/ 1-20-8 Meguro-ku/ Tokyo T153/ Japan.





More band news: There's a new band gigging about Tokyo now called GHOST. I saw them once, and they played a mid-tempo frenzied thrash. But between the P.A. fucking up and their little mistakes...well, not bad. If they don't break up, they'll probably be big next year.

GENDO MISSILE are another up-and-coming young talent, playing a bit of HC mixed with what the kids here call "positive punk". I wasn't impressed with them much, but the 2 bassists were interesting to listen to. Hmmm, not my style really, so I won't say they suck.

ASYLUM are made up of members from the SICK BOYS and STINKY. Get this: the drummer plays in that positive style, making full use of the toms in his rhythms. The guitarist plays thrashy punk with metal tendencies in the leads. The bassist plays straightforward HC, and the singer wears make-up, sings and moves in a nervous frenzy. Almost psychotic, but still...who am I to judge? I'm slightly biased against bands with make-up, but still they were interesting.

OK, interview time! I saw OUTO from Osaka here in Tokyo recently, and did a real quick interview with the vocalist (or snarlist), Butcher.

B: Our lyrics are really pretty stupid, overall.

MRR: On the Hardcore Unlawful Assembly comp LP, you had the song "I Like Cola" on there, and on the poster you had "I Like Poison" written.

B: Yeah.

MRR: Do you think that Coca-Cola is poison?

B: Yes.

MRR: Why?

B: It's no good for the body, and everyone knows that yet they still drink it.

MRR: Too much caffeine?

B: And caramel.

MRR: I heard that OUTO and CHAOS UK were going to do a split 12" record. True?

B: It's not a rumor.

MRR: Have you recorded yet?

B: No, we haven't received any details yet.

MRR: Where's the best scene in Japan?

B: There's not much difference between Tokyo and Osaka, I think. But Osaka, our hometown, has given us the best reception. Tokyo is cool too.

MRR: Why the name OUTO?

B: It's a Japanese word meaning "to puke" or "to vomit".

OUTO play a real frenzied, almost unstructured form of noise, to the extent that they have been described as the Japanese incarnation of DISORDER. But I'd like to add that they in no way outright copy the style, although DISCHARGE appears to have been a heavy influence on their music. When (or if) the split 12" comes about, then you'll be able to judge for yourself.

If this whole report seems a bit unstructured, it's because I'm writing it in short spurts, days at a time.

A while ago, Tim asked all of us reporters to explain our various biases, so I'll explain mine in the previous reporting on the zine scene here. I am openly and unashamedly biased against Doll zine. You see, a couple of years back when I was singing in ----, the zine in question just happened to mention that I was once in the Navy and on the USS Enterprise. Two complete bullshit statements. After I wrote them 3 times and spoke with them endless times, no correction. It wasn't an insult to me, it was malice. Well, finally Woo zine printed the truth in an interview, so you can see where the bias comes from, both for Woo and against Doll. Still, I think it's great that Doll made it into major chain bookshops. All the best to Doll, as long as they verify the facts before printing.

Meanwhile... GISM, LAUGHIN' NOSE, LIP CREAM, and COBRA play the Nakano Kokaido, a semi concert hall. I passed on this gig cause a) I had no money b) the price was a bit high, and c) I've seen LIP CREAM countless times before, and seen GISM and LAUGHIN' NOSE often enough. COBRA was the only band I wanted to see, but soon they'll play Hosei College with 5 other bands for $2. It beats the last LAUGHIN' NOSE gig I saw last month for $8. They played a 30 minute set with no support groups and I felt a bit cheated. Still, they gave away 1000 free flexis to everyone, and half the members came up from Osaka. So, I can understand about the ticket price being a bit up there. But no support bands? And only a half hour set?

Here's something to do with your time. Next time you lose a tooth, or your kid or younger sibling looses one, hang onto it and stick it in a cup of Coca-Cola. wait about a day, then come back and you'll find that... the tooth has melted!!! Makes you kinda want to switch to fruit drinks and milk, huh? Maybe OUTO was right. How many of you are gonna try this little test?

Hey hey, GBH is coming to Tokyo to kick off a big Japan tour! Even though I don't like GBH much, I wanted to check out the gig till I found out the ticker price was $15.60. I guess that's what happens when a semi-major promoter takes over. Oh well. maybe somebody will want me to interview them so I can see the show for free, like I did with ALIEN SEX FIEND a while back.

Video news: Video De Papple does a biweekly video magazine (60 minutes) devoted to the underground culture. Not strictly punk, but edging into art, performance, indie bands, and anything of an underground nature. This does include gigs by punk and hardcore bands. So, if you're interested, write to: Video De Papple/ 1-31-8 Shimotakaido/ Suginami-ku Tokyo T166/ Japan.

I am firmly convinced that Japan is still among the most sexist of industrialized countries. Late night TV presents us with soft porn, books and magazines always portray women as "cute" or "sexy" and seemingly wanting to be dominated. It's rare to find women in professional jobs, like being a doctor or lawyer. But still, things are much better than say, 30 or 40 years ago. But they need to change more.

OK, some of you might know that I play drums for NO LIP, and hey, we're recording for comps and have an EP planned. Lastly, I've moved to a bit outside of Tokyo, but still close enough to check up on what's going on. Advantages are: less rent for more space, including a garden. Disadvantages are: being right next door to three US Military installations. But then again, if Ronnie drops the big bomb and the Ruskies retaliate (or vice versa), I don't want to live any longer if that happens. Bye!

Roger Armstrong/ 1416 Midorigaoka/ Zama shi/ Kanagawa-ken T228/ Japan

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The NEW RIGHT'S INTELLIGENCE CONNECTIONS

By Sara Diamond

Since the late 1970's the term "New Right" has been used to define a broad-based conservative political movement. To a large degree, the emergence of the New Right can be seen as a backlash against the radicalism of the 1960's, when anti-war, civil rights and women's movements caused profound social changes. In response to those changes, professional conservative activists have helped to organize millions of ordinary citizens against the Equal Rights Amendment, against reproductive freedom, against affirmative action measures for disadvantaged minorities, and against the extension of rights to homosexuals and youths. Following the seizure of American hostages in Iran in 1979, a renewed sense of nationalism paved the way for vast increases in U.S. military spending and support of rightist regimes abroad.

The New Right has achieved tangible political results. Ronald Reagan and his colleagues have been elected twice. U.S. superiority in the arms race has been assured, and national liberation movements have been thwarted in El Salvador, Grenada, the Phillipines, and the Mideast. In part rightist policy goals have been reached through legitemate grass-roots and electoral organizing by ultra-conservatives. However, to a large extent U.S. policies have shifted rightward through the behind-the-scenes efforts of key members of corporate and intelligence agencies.

The New Right's connections to U.S. and foreign intelligence operatives is a subject that could fill many volumes. In this article, I will highlight some of the more significant examples of intelligence-- specifically CIA--involvement in New Right activities, with an emphasis on policy-making, mass media, and covert action.

IDEAS AS WEAPONS--NEW RIGHT THINK TANKS

Think tanks are an established element of the organized right in this country. Centers of Cold War thought like the Hoover Institute at Stanford University and the American Enterprise Institute have been around for decades. Traditionally, right-wing think tanks-- like their liberal counterparts--have been staffed by academics and intellectuals seeking to influence powerful sectors of society, including politicians, educators, and the media. What's "new" about the New Right think tanks is that they have gained much more influence with the executive branch of government; they now concentrate on reaching the "masses," not just professionals; and, to a large degree, they are staffed by individuals with dubious academic credentials.

The Heritage Foundation, which has been described as a "shadow government" of the Reagan administration,[1] is a prime example. The Heritage Foundation was founded in 1973 by right-wing political strategist Paul Weyrich and his wealthy friend Joseph Coors, owner of the famous beer company and contributor to a number of radical right causes.[2] It currently operates with an annual budget of about $10 million. Generally portrayed as a center of "conservative" thought,[3] the Heritage Foundation caught public attention following Reagan's 1980 election when it issued its "Mandate for Leadership: Management in a Conservative Administration." According to John S. Saloma III, a moderate Republican:

> *No private group not officially associated with an incoming President had ever presented such a detailed plan for taking over the reins of government. The document was received for the President by Edwin Meese III, the director of the Reagan transition team, with a public endorsement, an event covered by TV network news.*[4]

Heritage staff members participated in all four of the Reagan transition teams. Edwin J. Feulner, Jr, the president of Heritage, was the head of the foreign aid transition team.

The Heritage recommendations included cutting government bureacracy, building the defense establishment, abolishing many restrictions on domestic intelligence operations, and renewing Congressional panels on "internal security." Their report noted that "it is axiomatic that individual liberties are secondary to the requirement of national security and internal civil order."[5]

This line of reasoning isn't surprising given the Heritage Foundation's intelligence connections, which have received virtually no attention from the mainstream media. A casual perusal of the Foundation's 1983 annual report reveals that the think tank is not staffed by run-of-the-mill intellectuals.

The Chairman of Heritage is Frank Shakespeare, a veteran in the field of influencing public opinion via propaganda. Shakespeare is the former head of the U.S. Information Agency, and now chairs the Board of International Broadcasting (BIB) which oversees U.S. radio propaganda projects such as the Voice of America, Radio Free Europe and Radio Liberty. The CIA used to fund and direct all of these radio propaganda programs.[6] In the 1970's Congress took official control and established the BIB to administer the programs, but there was little change in their content or purpose. Nor have Shakespeare's ideas changed much. Speaking during a panel on "Rolling back the Soviet Empire" at the national conference of the Conservative Political Action Committee in March 1984, Shakespeare called for the U.S. to use radio programs as a tactic aimed at internal subversion of the Soviet Union.

The only woman on Heritage's board of trustees is Midge Decter. She is often described as the "wife of Norman Podhoretz," a neoconservative intellectual and editor of Commentary magazine. Decter is influential in her own right. She is the executive director of the Committee for the Free World, a group of 400 intellectuals dedicated to defending "the values, the achievements and the institutions of Western civilization."[7] The CFW gained public attention on April 6, 1981 when it published a full-page ad in the New York Times applauding the Reagan administration's policies in El Salvador and deriding critics as "non-Communist apologists for the guerrillas." Jerry Sanders, author of Peddlers of Crisis, describes the CFW as a "holdover" from the Congress for Cultural Freedom, "a propaganda cabal operating from 1950 to 1966 until it was exposed in the New York Times and elsewhere as a front for the CIA."[8]

In 1981, John S. Friedman wrote that through organizations like the Congress for Cultural Freedom, the U.S. government had "subsidized editors and scholars who were selected for their correct cold-war positions rather than for their talent or merit."[9] He cautioned that the formation of the CFW revived questions about the relationship between government and intellectuals and signalled a "new cultural cold war" along with a "renewed arms race." Friedman's concerns about the formation of the Committee for the Free World are equally applicable to the Heritage Foundation.

Heritage concentrates heavily on its publications projects. Heritage Features Syndicate sells syndicated op-ed pieces to hundreds of newspapers across the country. According to the think tank's 1983 annual report:

> *"the key to the Heritage Foundation's success is the frequent 3,000 to 20,000 word analyses of domestic, foreign policy and United Nations issues. In 1983 Heritage published more than a hundred Backgrounders on topics such as the national budet, military preparedness, the nuclear freeze movement, deregulation, revitalizing the U.S.-Japan partnership and playing the 'China card'."*[10]

Heritage studies are distributed to all members of Congress and to key Congressional staff members.

Heritage's quarterly journal Policy Review, published since 1977, is distributed in the same way. The first article in the first issue of Policy Review was entitled "The Spectre of Eurocommunism" and was written by Robert Moss, who sits on the

journal's editorial board. Moss' presence at Heritage is illustrative of its orientation and should not be underestimated. He has worked with the CIA in the field of "disinformation" for many years.[11] During the Agency's destabilization campaign in Chile in the early 1970's, Moss produced a book called Chile's Marxist Experiment which was financed and had its contents determined by the CIA. In 1976 the London Guardian caused quite a scandal when it exposed Moss' ties to the Agency, as he had previously served as a speech writer for Margaret Thatcher. That scandal led to a U.S. Congressional investigation initiated by Rep. Don Edwards (D-CA) because Chile's Marxist Experiment had been published in the U.S., where the CIA is legally prohibited from conducting propaganda projects. Moss later went on to publish The Collapse of Democracy, in which he argued that liberal democracies are dead and the only alternative is a choice between Chilean-style authoritarianism and Soviet-style totalitarianism, an argument similar to those used by fascists and Nazis in the not-so-recent past. Moss pushed this theme heavily in Britain during the 1978 election and, by fueling popular paranoia and political polarization, contributed to the electoral victory of Thatcher's right-wing government.

In recent years, Moss has become a "novelist." His first "masterpiece" was The Spike, co-authored with Arnaud de Borchgrave, a former editor of Newsweek who resigned after being caught keeping dossiers on other employees. The Spike, published in 1980, is a thinly-veiled attack on liberal officials and journalists, progressive think tanks like the Institute for Policy Studies, and CIA critics like Phillip Agee. The theme is that the KGB is planning to destroy America by 1985 through the use of disinformation and the insertion of deep cover operatives or "moles" into our goverment. A more recent novel of his called Monimbó suggests that Castro and other leftists are sponsoring the drug trade to weaken America's resistance and pave the way for a Communist takeover.[12] That the Heritage Foundation would consider Robert Moss worthy of a seat on its editorial advisory board is an indication of the think tank's real agenda.

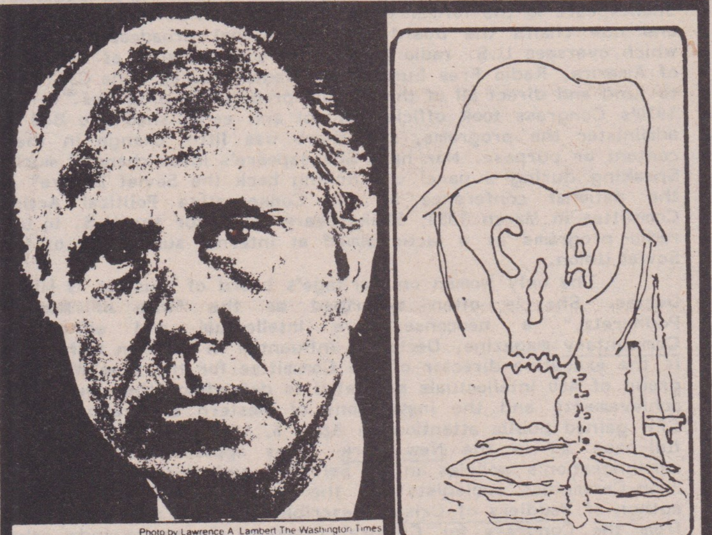

Photo by Lawrence A. Lambert The Washington Times
Arnaud de Borchgrave, editor-in-chief of The Times

Besides the Heritage Foundation's obvious connections to the intelligence network, its importance lies in its successful achievement of important policy goals. In its March-April 1984 donors' newletter, Heritage takes credit for the Reagan administration's decision to withdraw from the United Nations Educational, Scientific, and Cultural Organization (UNESCO). This decision, the Heritage newsletter noted, "proves that ideas have consequences." Heritage began its U.N. Assessment Project in 1982 and issued more than two dozen reports to the effect that UNESCO had become "a platform for anti-U.S., anti-Western propaganda."[13] In essence, hardline right-wingers both in and out of the administration were annoyed that UNESCO's decision-making on budget allocations and policy resolutions was largely controlled by Third World nations not under the direct control of the United States. Proponents of the UNESCO pullout harped on the unsubstantiated claim that UNESCO had become a "pro-Soviet, anti-Western voting bloc." and that U.S. taxpayers were being forced to pay for this subversion.

The UNESCO pullout sent a clear signal to Third World countries that their participation in international bodies is contingent upon U.S. approval. The pullout also reflected a dangerous trend of thought among extreme rightists that the U.S. ought to resign from the U.N. entirely. In January 1984 Heritage published a report written by Israel's former ambassador to the U.N., Arieh Eilan, urging the United States to consider boycotting or withdrawing from the U.N. General Assembly. By the end of 1984, the U.S. did walk out of the U.N. World Court where Nicaragua had filed charges against the U.S. for its illegal acts of aggression. Cold War tensions are inevitably heightened by Reagan administration and Heritage Foundation policies of noncooperation within international diplomatic structures .

Heritage's Cold War agenda has manifested itself in another of its accomplishments, the creation of the Senate Subcommittee on Security and Terrorism in 1981. Heritage's 1980 Intelligence Report to the incoming Reagan administration called for the restoration of legislative committees to investigate threats to internal security. According to Margaret Ratner, an attorney with the New York City-based Center for Constitutional Rights, assistance in drafting the Heritage report was provided by the National Strategy Information Center, an ultra- conservative defense policy organization founded by William Casey who currently heads the CIA.[14]

In her Covert Action Information Bulletin (CAIB) article, Ratner listed the Subcommittee's targets. New Right committee member Senator Orrin Hatch (R-UT) had himself identified Mother Jones magazine, the Institute for Policy Studies, and the North American Congress on Latin America (NACLA). The Heritage Foundation added "the several Communist parties," radical and New Left groups, Tom Hayden's Campaign for Economic Democracy, and "clergymen, students, businessmen, entertainers, labor officials, journalists and government workers who may engage in subversive activities without being fully aware of the extent, purposes or control of their activities."[15] In other words, millions of Americans would now be considered potential subversives!

Obviously, it is unclear to what extent the Senate Subcommittee on Security and Terrorism has investigated the above-named groups. Ratner points out that

> *"the history of Congressional investigative committees demonstrates that the main purpose for holding hearings is to propagandize, rarely to legislate. The Heritage Report candidly states that the function of such a committee should be to educate citizens and legislators alike to the threat of terrorism and the need for increased concern and activity to protect our national security."* [16]

Nevertheless, the creation of the Subcommittee foreshadowed the introduction of new "anti-terrorist" bills in 1984. Under the proposed legislation, U.S. citizens charged with aiding foreign movements labelled "terrorist" by the Secretary of State--which probably will include any groups actively resisting U.S. policies--could face up to ten years in jail. Some think that it is unlikely that this type of legislation will be approved in its present form, but a dangerous trend is clearly underway.

OLD SPOOKS NEVER DIE....

The Heritage Foundation, considered a New Right think tank, actually employs many long-time right-wing strategists and activists. Conversely, Georgetown University's Center for Strategic and International Studies (GCSIS) is an older think tank with a "new and improved" image. Like the Heritage Foundation, the GCSIS is closely tied to the intelligence community. It was founded in 1962 by David Abshire, former director of the above-mentioned BIB. According to Reader's Digest, another institution with a long history of intelligence associations, the GCSIS "labored in distinguished obscurity until 1973, when the Arab oil embargo triggered international recognition of the Center's studies on the energy question."[17] It gained a new boost of prestige after 1977, when former Secretary of State Henry Kissinger, former CIA Director (DCI) James Schlesinger, and former CIA Deputy Director (DDCI) Ray Cline joined the staff. According to the January 1979 issue of CAIB, GCSIS' purpose is to "give academic veneer and respectability to the ideas of hardliners in the intelligence complex on such subjects as Eurocommunism, terrorism, and, of course, criticism of intelligence 'abuses'."[18]

The GCSIS does not seem to have as much overt impact on the Reagan administration, but like the Heritage Foundation it publishes a journal targeted at members of Congress. Its Washington Quarterly has been edited by Michael Ledeen, a journalist/propagandist specializing in "terrorism" whose career bears a strong resemblance to that of Robert Moss. Ledeen played an important role in the CIA's 1976 election destabilization campaign in Italy; at the time he worked for the CIA- controlled newspaper Il Giornale Nuovo, where he produced daily "news commentary." (Interestingly enough, the "KGB Plot to Kill the Pope" theme first appeared in the pages of this same newspaper in May 1981. And Ledeen is a colleague of Claire Sterling, another intelligence-connected "terrorism" expert who played a key role in disseminating the bogus KGB-Pope story, which she based almost entirely on the suspect testimony of the Turkish neo-Nazi perpetrator, Mehmet Ali Agca).[19] As a result of his activities, Admiral Fulvio Martini, head of Italian military intelligence, notified the U.S. ambassador in Rome during the summer of 1984 that Ledeen, labelled an "undesirable," should not return to Italy again. This story was never reported in the United States, where Ledeen continues to hold some degree of academic credibility. His well-written op-ed pieces appear in mainstream newspapers, and he contributes occasionally to the Cold War liberal New Republic magazine. He also works as a consultant on "terrorism" for the State Department and as a consultant with the Defense Department on European and Soviet

affairs. In 1984, he was chosen by the Reagan administration to be one of the chief editors of Grenadian government documents captured during the October 1983 U.S. invasion (to be discussed below).

THE IDEOLOGICAL STRUGGLE

The concern of right-wing ideologues with "terrorism"--but only leftist terrorism--goes hand-in-hand with their worries about "liberation theology," the notion that the Catholic Church has an obligation to work against poverty and social injustice. Proponents of liberation theology, most notably progressive clergy in Latin America and their U.S. supporters, pose a serious challenge to corporate and intelligence leaders who want to keep the Third World "free for enterprise." According to Martin A. Lee, a team of ultraconservative "advisors" submitted a report on liberation theology to the 1980 Republican Platform Committee. The report stated that "U.S. foreign policy must begin to counter (not react against) liberation theology as it is utilized in Latin America by the 'liberation theology' clergy."[20]

In April 1981 a think tank called the Institute for Religion and Democracy (IRD) was formed. Its alleged purpose was to investigate left-leaning Protestant churches in the U.S., especially those believed to be involved in the funding of Third World leftist movements. The IRD describes itself as a non-partisan centrist organization of "prominent religious leaders and theologians."[21] Here it must be emphasized that the membership of the IRD does not include people like fundamentalists Jerry Falwell and Jimmy Swaggert, whose anti-communism is often expressed in crude and irrational ways. The IRD is an elite clique of "neoconservative" intellectuals. Twelve of the thirty board members are also members of the Committee for the Free World; most of the members also belong to several other right-wing groups.

One of IRD's leaders is Penn Kemble, founder of the Coalition for a Democratic Majority, a group of neoconservative Democrats (including former U.N. ambassador Jeane Kirkpatrick) who split off from that party in protest over the 1972 nomination of George McGovern for President. Another IRD member is political science professor Paul Seabury of the University of California at Berkeley. Seabury works with the Committee for the Free World and Freedom House, which documents human rights abuses exclusively in socialist countries. Seabury also sits on the President's Foreign Intelligence Advisory Board (FIAB). Each president selects about a dozen "trustworthy" private citizens for the FIAB to advise him on the quality of world- wide intelligence operations. Mary Temple is also with the IRD. She has worked on various land "reform" and labor projects with her colleague Roy Prosterman. Prosterman developed the so-called "Land to the Tiller" program in Vietnam as part of the CIA's Operation Phoenix. Under Operation Phoenix, U.S. and South Vietnamese paramilitary forces murdered more than 30,000 civilians suspected of aiding the Viet Cong.[22]

The IRD has gained most of its media attention from attacks on the National Council of Churches, a coalition of thirty-two mainstream Protestant churches representing some 40 million parishioners. In 1982, the IRD provided the Reader's Digest (circulation 17.9 million) with material for an incendiary story. The NCC was charged with misusing church members' money to aid national liberation movements in Latin America, the Mideast and Africa.[23] This unverified story was later picked up and disseminated further afield by "60 Minutes" (audience 22.9 million households), the most popular TV news show. IRD's disinformation about the NCC and its parent group, the World Council of Churches (WCC), was intended to cause serious damage to the image of liberal Protestant churches. Morley Safer of "60 Minutes," who tried to whitewash South African apartheid in a recent episode, chastised the NCC for contributing funds to Nicaragua's literacy campaigns without mentioning that the U.S. Agency for International Development (AID) had contributed even more money for the same program prior to Reagan's accession to office.

One item that has not entirely escaped the attention of the mass media is the IRD's source of funding. Both Time magazine and the National Catholic Reporter have identified IRD's two largest donors as the Sarah Scaife Foundation ($300,000) and the Smith Richardson Foundation ($146,000). Mother Jones magazine bluntly states that both corporate foundations "have served as CIA financial conduits."[24]

The Smith Richardson Foundation was founded by H. Smith Richardson, head of the chemical company now known as Richardson- Vicks. The non-profit foundation, through its front organization the Center for Creative Leadership, has had numerous contracts with the Defense Department and the CIA to develop "training programs" for CIA and Army staff.[25] According to journalist Friedman, Smith Richardson has also funded a couple of television programs about the CIA--"Night Watch at Langley" and "In Search of the Real America"--for public television. Drafts of the script for "Night Watch at Langley" were reviewed in progress by William Colby, former CIA director; Cord Meyer, former chief of CIA's Covert Action Staff; and John Maury, former CIA station chief in Greece and head of Soviet Bloc operations.[26]

The Sarah Scaife Foundation also has a very interesting story behind it. A few years after philanthropist Sarah Scaife died, her heir Richard Mellon Scaife began redirecting foundation funds to right- wing political projects. Richard Scaife used to own and operate Forum World Features, a London-based news agency exposed in 1975 as a CIA media operation to "counter Communist propaganda." The CIA created Forum World Features in 1966, and it supplied over 300 newspapers around the world witn political and feature articles. Scaife's past links to the CIA and his ideological affinity with the extreme right has led some to speculate that he may now be laundering CIA funds. This could explain the findings of investigative journalist Karen Rothmeyer, who has produced the best single study of Richard Scaife.[27] She discovered that since the mid-1970's Scaife has donated over $100 million in "seed money" to major New Right groups, including the Georgetown Center for Strategic and International Studies, the Committee for the Free World, the National Strategy Information Center, the Heritage Foundation, and Accuracy in Media (to be discussed below).

THE ICS

Scaife also provided $75,000 to start the Institute for Contemporary Studies, a relatively small San Francisco-based rightist think tank. The ICS was founded in 1972 by a group of then-Governor Ronald Reagan's advisors, including the newly-confirmed Attorney General Edwin Meese III.[28] The ICS operates on an annual budget of about $1 million. It organizes conferences with guest speakers like Jeane Kirkpatrick and Secretary of Defense Caspar Weinberger, and publishes both a quarterly journal and book-length policy studies on defense and economics issues. In the Fall of 1984 the ICS published its first book intended to influence public opinion on a mass scale. The Grenada Papers: the inside story of the Grenadian Revolution and the making of a totalitarian state is an edited collection of documents captured on the island in October 1983. The Grenada Papers project is a case study of how U.S. foreign policy can be translated into a popularized and palatable message for the average citizen.

ICS
INSTITUTE FOR CONTEMPORARY STUDIES

When the U.S. invaded Grenada in October 1983, some 38,000 pounds of government documents were seized. The Reagan administration assigned two men--Michael Ledeen and Herbert Romerstein--to the task of "editing" the mammoth collection of papers for archival use. Ledeen's background has already been discussed; his involvement in the project raises immediate suspicion. Romerstein is a lesser-known official now working with the U.S. Information Agency. He began his political career as a staffer with the McCarthy-era House Un-American Activities Committee (HUAC) and went on to work for the House Internal Security Committee, where he was a case officer for a band of informers that specialized in infiltrating anti-Vietnam war groups.[29] He met Paul Seabury when both served on the President's FAIB. Seabury, previously mentioned as a member of the IRD, not coincidentally sits on the advisory board of the ICS, as do about half a dozen other University of California (Berkeley) political science professors.[30]

In the spring of 1984, Seabury told me that Romerstein sent him a batch of edited Grenada documents. Seabury was fascinated and decided that some of the papers should be published in a small edition for mass distribution. The ICS agreed to publish The Grenada Papers, and Seabury invited his colleague Walter McDougall, a U.C. history professor, to help him with the project. Together they put together the paperback edition of The Grenada Papers, which hit the bookstores in time for the first anniversary of the Grenada invasion. The book includes only three photocopies of the original documents--the rest is entirely typewritten. In fact, the editors admit in their introduction that some parts of the documents have been changed through "interpretive deciphering" for purposes of clarity, but the changes are left unmarked. The editorial commentaries between documents include numerous factual errors about Grenadian officials and about events leading up to the invasion.

Content-wise, the collection focuses almost exclusively on Grenada's military arrangements with Soviet bloc nations. Seabury and McDougall not surprisingly chose to leave out documents on important aspects of Grenadian society, like education, economic development, and diplomatic relations with non-communist countries. The reader is left with the impression that all Grenada's New Jewel government did for four years was transport weapons and sign defense pacts. In effect, therefore, The Grenada Papers serves to justify military aggression against

Marxist nations and movements, with obvious implications for the entire Western hemisphere.

THE POWER OF THE MEDIA

Like any political movement, the New Right relies on its ability to disseminate its political message on a mass scale. In print media, the right has a number of weekly and monthly magazines at its disposal, among them the widely-circulated Conservative Digest, Human Events, National Review, and the American Spectator. But no right-wing publication has caused as much controversy as the Washington Times, owned and operated by the Reverend Sun Myung Moon's Unification Church.

The Washington Times is a daily "newspaper" sold across the country in bright orange vending machines. It is unique in its content, as well as in its association with the Korean cult leader Moon. The paper is divided into two sections: news and commentary. The commentary section includes letters to the editor, editorials and opinion pieces written by a pool of regular contributors, cultural reports, economic news, etc. The "news" section includes a daily full-page interview with a national or international leader, a number of editorial "columns," news articles and pieces specifically labelled "commentary."

The paper doesn't hide its bias well. Articles on national and international events generally quote only rightist sources. Often entire articles are nothing more than the viewpoints of some right-wing group giving a press conference. The front page generally features a "behind the news" piece, with an ultra-right angle on an important story covered by the rest of the media. Both in the "news" section and the "commentary" pages, the Times dwells on a number of themes to the point of monotony. These include Soviet-sponsored terrorism, the communist threat in Central America, the Afghani resistance, and the follies of Democratic Party politicians and proposals. Stories on these topics are interspersed with plenty of horror stories about drug smuggling, natural disasters, hijackings, kidnappings, and the like.

UNHOLY ALLIANCES

The Washington Times has been criticized primarily because it is viewed as a "Moonie newspaper." Many observers believe that Moon is using the newspaper to further his own political ambitions; he seems to be promoting interests far beyond those of the Unification Church. For example, since its inception in March 1982, the Times has consistently editorialized in support of the South African apartheid regime. Just three days after it began publication, the Times ran an editorial asserting

> *. . . . that the democratic institutions prevailing in South Africa, distorted though they are by racist restrictions offer more hope in the long run for a genuinely free society than their violent overthrow would. . .when we think of South Africa, we think of geopolitical strategies and unique mineral resources as well as apartheid.*[31]

There are clear indications of a covert relationship between Moon and South Africa. In 1974, South Africa's Department of Information (DOI) authorized expenditures of $73 million for more than 160 secret projects to buy politicians and media enterprises supportive of apartheid. As investigative reporter Murray Waas has recently documented, one of these projects involved funneling $4.5 million to Moon's overseas enterprises in return for a substantial secret interest in the Church-owned Times.[32] Soon after, certain individuals with close ties to the South African regime became associated with that paper.

Sun Myung Moon

Take for example John McGoff and James Whelan. McGoff, a Michigan publisher, had received at least $11.75 million through the DOI. He originally intended to buy the Washington Star in an effort to compete with the liberal Washington Post, but when his bid failed he bought the Sacramento Union instead. When the Washington Times began publication in March 1982, McGoff had just sold the Union to Richard Mellon Scaife. The editor of the Union, James Whelan, then resigned to become editor of the Times and invited McGoff to serve on his editorial advisory board. Whelan subsequently appeared in commercials for the Washington Times, and lent the impression that the paper was not Moonie-controlled.

Whelan's background is exceedingly suggestive. Prior to working as editor of the Union, he was the Vice-President of McGoff's Panax Corporation for three years. Before that, he spent about twenty years as a reporter all over Latin America for various newspapers. In April 1961 he was assigned to a secret UPI team in Miami, organized to cover the unsuccessful Bay of Pigs invasion, presumably because he was considered "trustworthy." Whelan later served as one of ITT's public relations officers at the time of their collusion with the CIA in overthrowing Salvador Allende in Chile.[33]

Whelan resigned from the Times in 1984, and went on to direct the news department at the Christian Broadcasting Network (to be discussed below). Whelan's successor was Smith Hempstone, a long- time apologist for South African apartheid and for the former white minority regime in Rhodesia (now Zimbabwe.) In March 1985, Hempstone stepped down and the Times hired a new editor-in-chief, Arnaud de Borchgrave. I've mentioned de Borchgrave previously as the coauthor, with Rober Moss, of The Spike and Monimbo. De Borchgrave also worked as a senior editor and foreign correspondent for Newsweek for 25 years. He is considered an "expert" on international terrorism. He has worked as a senior associate at Georgetown University's Center for Strategic and International Studies and as a co-editor of "Early Warning," a monthly intelligence report.

THE CIA CONNECTION

The Times is also suspected of promoting the interests of the CIA. A 1978 Congressional investigation on Moon's activities in the United States revealed long-standing ties between the Unification Church and the Korean Central Intelligence Agency (KCIA), which was created by the U.S. CIA. The stories emphasized in the Times--terrorism, communist attacks on religion, the failures of socialism, etc.--certainly reflect the concerns of the Agency. In addition, many of the staff writers and regular contributors to the paper's op-ed pages are former CIA officers and CIA media assets (see sidebar). With incredible audacity, the Times hosts individuals like Cord Meyer and Tom Braden who were scandelously exposed as CIA media operatives by a New York Times investigation in December 1977.[34] At that time public outrage over the revelations that the CIA had been waging a 30-year media campaign to influence public opinion resulted in the firing of numerous "Company" officials and a severe loss of credibility for the Agency as a whole. The CIA has acknowledged, however, that only a fraction of its media operatives got the boot.

Dr. Fred Landis is an expert on CIA covert media operations. For the past decade he has studied the ways in which the CIA used the media--especially newspapers--to destabilize the Allende government of Chile, the Manley adminstration in Jamaica, and now the Sandinista government in Nicaragua. Writing in the September 1984 issue of Mediafile, a San Francisco newspaper for media professionals, he said that the Washington Times seems

> *"to be the first domestic national media outlet promoting CIA propaganda themes. . . .The selection of themes in the Washington Times and the methods chosen to exploit these themes are identical to those I've found used repeatedly during my ten years of researching CIA operations abroad. Primarily, this means reliance on color graphics and alarmist banner headlines, accompanied by stories which do not support the headlines."*[35]

In his studies on the psychological effects of newspapers, Landis has focused on the juxtaposition of headlines with pictures that evoke powerful emotions. One doesn't even have to read the articles in order to imbibe a paper's underlying message. This technique is used adeptly in the Washington Times. For example, during the 1984 presidential campaign photos and articles about Geraldine Ferraro were frequently placed alongside headlines about pornography. An article on the teacher's union was placed next to a photo and human interest caption about a baby pig. This might seem ludicrous, but such techniques have repeatedly proven to be effective in covert operations abroad.

The Times prints few commercial ads, but full- and half-page ads from major New Right organizations--the Moral Majority, the National Right to Life Committee, the Young Americans for Freedom, etc.-- are common. The paper's letters-to-the-editor and opinion pages serve as a veritable forum for the Right, from "fellows" at Heritage, the Hoover Institute, GCSIS, and the American Enterprise Institute to leading

right-wing Congresspersons like Rep. Newt Gingrich (R-GA) and Senator Paula Hawkins (R-FL). In turn Times articles, especially opinion pieces, are frequently reprinted in ultra-right publications like Conservative Digest and Human Events.

PARTIAL LIST OF WASHINGTON TIMES' REGULAR CONTRIBUTORS

Aram Bakshian (commentary)--former chief speech writer for Reagan

Arnold Beichmann (commentary)--member Consortium on Intelligence, started in 1979 by a group of academics and ex-CIA officers for the purpose of making present and future intelligence operations more efficient

Thomas Braden (commentary)--international organizations director for CIA, 1950-54, headed CIA's international propaganda projects

Patrick Buchanan (commentary)--communications advisor for President Reagan, former speech writer for former President Richard Nixon

Roger Fontaine--former Latin America specialist at the National Security Council, former director of Latin American affairs for the GCSIS

Georgie Anne Geyer (commentary)--syndicated columnist, has worked with the USIA as an apologist for U.S. Latin America policy

Russell Warren Howe--writer for CIA's London-based propaganda outlet Forum World Features (see text)

Reed Irvine (commentary)--Accuracy in Media (see text)

Morton Kondracke (commentary)--editor, New Republic

Jay Mallin--Washington Times' Latin American Correspondent--also works as Latin American editor for Soldier of Fortune magazine. Mallin authored two books under contract with the U.S. Information Agency: The Truth about the Dominican Republic and Terror in Vietnam

Cord Meyer--former Assistant Deputy Director for Plans, CIA; former Head of the International Organizations Division; former Chief of Station, London. Directed CIA's international propaganda programs for several years

Phillip Niccolaides (commentary)--former official with Voice of America, eased out of VOA after Washington Post disclosed a Niccolaides memo advocating greater use of the VOA for "propaganda"

Jeremiah O'Leary--White House correspondent for the W.T., former Special Assistant to then National Security Advisor William Clark. Identified as a CIA media operative by former CIA Director William Colby (see Dangerous Game)

William Rusher (commentary)--publisher of National Review

Cal Thomas (commentary)--syndicated columnist, Communications Director for the Moral Majority

WHO PAYS THE PRINTER

The Washington Times' small circulation--about 100,000 nationwide-- inevitably raises questions about the sources of the paper's finances. According to a Washington Post series,[34] the Times lost an estimated $150 million during its first two and a half years in business, and much of its funding comes from Moonie enterprises in Japan, where Unification Church members (estimated at 8,000 compared to 2,000 in the U.S.) sell marble vases, miniature pagodas, and other religious icons purported to have mystical powers. The Japanese section of the Church raises more than $100 million a year, most of which is transferred to Church headquarters in New York City. Yoshikazu Soejima, the former chief of public relations for the Japanese Church, claims that the branch there transfered about $2.5 million a month to the Washington Times.

TO BE CONTINUED NEXT ISSUE

FOOTNOTES

1) John S. Saloma III, Ominous Politics: The New Conservative Labyrinth (NY: Hill and Wang, 1984).

2) Morton Kondracke, "The Heritage Model." New Republic (Dec. 20, 1980).

3) Many "genuine" conservatives consider the New Right to be radical, hence, unconservative. See Alan Crawford, Thunder on the Right: The "New Right" and the Politics of Resentment (NY: Pantheon, 1980).

4) Saloma, p. 16.

5) Samuel T. Francis, "The Intelligence Community," in Charles L. Heatherly, ed., Mandate for Leadership: Policy Management in a Conservative Administration (Washing., D.C.: Heritage Foundation, 1981), p. 939.

6) See, e.g., Victor Marchetti and John Marks, The CIA and the Cult of Intelligence (NY: Dell, 1980), pp. 152-56.

7) John S. Friedman, "Culture War II," The Nation (April 18, 1981), p.452.

8) Jerry Sanders, Peddlers of Crisis (Boston: South End Press, 1983) p. 305.

9) Friedman, op cit.

10) The Heritage Foundation Annual Report 1983, p. 23, available from The Heritage Foundation, 214 Massachusetts Ave., NE, Wash., D.C., 20002.

11) See esp. Fred Landis, "Robert Moss, Arnaud de Borchgrave, and Right-Wing Disinformation," Covert Action Information Bulletin #10 (Aug./Sept. 1980) pp. 37-44.

12) This notion, currently being peddled through a variety of media conduits, represents a complete inversion of reality. Extensive documentation shows that the international trade in drugs and arms is controlled and exploited by crime syndicates, clandestine neo-Nazi groups, rightist governments, and elements within Western intelligence agencies. See, e.g., Henrik Kruger, The Great Heroin Coup (Boston: South End Press, 1980), and Alfred McCoy, The Politics of Heroin in Southeast Asia (NY: Harper Colophon Books, 1973).

13) Edwin J. Feulner, "UNESCO, Heritage, and the Battle of Ideas," Heritage Members' News (March/April 1984), p.8.

14) Margaret Ratner, "The Subcommittee on Security and Terrorism," Covert Action Information Bulletin #12 (April 1981), p.33.

15) Samuel T. Francis, "The Intelligence Community" in Mandate for Leadership, op cit.

16) Ratner, op cit., p. 34.

17) Trevor Armbrister, "Think Tanks With Clout," Readers' Digest, Jan. 1982.

18) "CIA Station for Congress--Attacking the Bulletin," Covert Action Information Bulletin #3 (Jan. 1979), p. 5.

19) For a critical analysis of the "KGB/Pope" thesis, see Frank Brodhead, Howard Friel, and Edward S. Herman, "The 'Bulgarian Connection' Revisited," CAIB #23 (Spring 1985).

20) See Martin A. Lee, "Their Will Be Done," Mother Jones, July 1983, pp. 21-38.

21) See Cynthia Brown, "The Right's Religious Red Alert," The Nation, March 12, 1983.

22) See, e.g., Noam Chomsky and Edward S. Herman, The Washington Connection and Third World Fascism (Boston: South End Press, 1979), pp. 322-28.

23) Rael Jean Isaac, "Do You Know Where Your Church Offerings Go?", Readers' Digest, (August 1982), pp. 120-5.

24) Martin A. Lee, op cit.

25) John S. Friedman, "Public TV's CIA Show," The Nation, July 19-26, 1980, p. 74.

26) Ibid.

27) Karen Rothmyer, "Citizen Scaife," Columbia Journalism Review, July/August 1981.

28) See John S. Saloma, Ominous Politics, op cit., pp. 12-14.

29) See Frank Donner, The Age of Surveillance: The Aims and Methods of America's Political Intelligence System (NY: Vintage Books, 1981), pp. 404-05, 449, 451.

30) Sara Diamond, "The Grenada Papers: Propaganda Coup," The Daily Californian, Nov. 15, 1984, p. 4.

31) As quoted in "Moon Shines on Apartheid," Washington Notes on Africa, Summer 1982 (Washington Office on Africa, 110 Maryland Ave., NE, Wash., D.C., 20002).

32) Murray Waas, "Destructive Engagement: Apartheid's 'Target U.S.' Campaign," National Reporter, Winter 1985, pp. 12-45.

33) "Moon Shines on Apartheid," op cit.

34) See New York Times, December 25, 26, 27, 28, 1977. Also see Carl Bernstein, "The CIA and the Media," Rolling Stone, Oct. 20, 1977, pp. 55-67.

35) Fred Landis, "A Red Dawn Daily from D.C.," Media File, September 1984, p. 1.

36) See "Moon's Japanese Profits Bolster Efforts in U.S.," Washington Post, Sept. 16, 1984, p. A1, and "Church Spends Millions on its Image and War on Communism," Washington Post, Sept. 17, 1984, p. A1.

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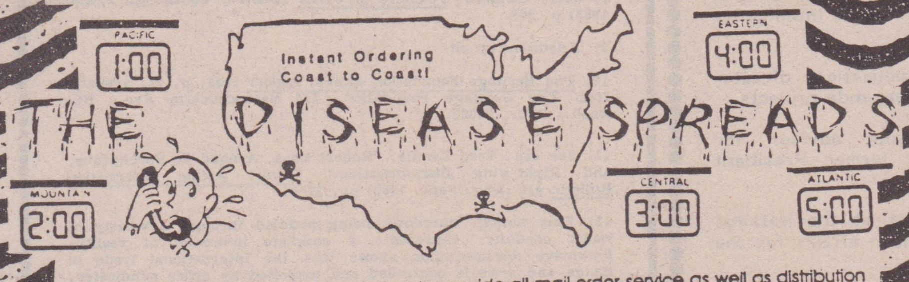

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AGITPOP - "Feast of the Sunfish" LP

It took me a little timeto actually follow this, but this band challanges themselves as much as their audience as they couple time signatures yet perfectly catchy, with weird percussion like bottles, bongos, scraping metal,etc. Reported to be the MINUTEMEN's favorite new band. (Dog)
(Community Three Records, 11-09 30th Drive, Astoria, NY 11102)

G.G. ALLIN & SCUMFUCKS - "You'll Never Tame Me" cassette

GG will never change. Rockin' early punk-style garage numbers and every combination of obscenity and sexual depravity. We decided a woman should review GG to see if he really is offensive, and I think that if you are offended with such absurdities as "I Wanna Fuck Myself" ("'cause I'm the best") or "Needle Up My Cock" or "Kill the Children, Save the Food" and don't see the obvious ridiculous satire, you're just as sexually repressed as GG. If you like to hear strings of cuss words for 45 minutes, find this tape. (RS)
(P. O. Box 54, Hooksett, NH 03016)

ASH TRADITION - cassette

Fairly powerful, pounding punk somewhat reminiscent of the DK's, though that only creeps in occasionally in vocal quality and riffs. Just a few songs here, but they show much promise. (TY)
(Craig Richards, 2111 Pamona Ave., Mosta Mesa, CA 92627)

BAD BOB AND THE NEW WORLD CRUSADE - "Psalms of the Revolution" EP

This is spare pop with a country tinge, with an emphasis on the melodic vocals. A little wimpy. (SS)
(Incas Records, 272 Benham Ave., Bridgeport, CT 06604)

BAD CHECKS - "Graveyard Tramp" 12"

Decent older styles of punk ('77, GUN CLUB, R'n'B), but often ruined by "rock" excesses of guitar solos and plodding metal structures. (TY)
(Loretta Records, 2903 Colclough Ave., Durham, NC 27704)

BAD TRIP - "So Unkind" EP

Lately, more bands have been adopting the nasty '60's punk style (as opposed to the wimpy psych pop or folk approaches), and BAD TRIP are among them. Here the quality is a bit uneven, ranging as it does from a way hot original ("Never Had It Better") to a fairly lame version of the REMAINS' "Don't Look Back," but they definitely have potential. (JB)
($2.50 to Treehouse, P. O. Box 80037, Minneapolis, MN 55408)

BLOOD FARMERS - EP

This one's growing on me. Neat garage punk and thrash showing lots of imagination and diversity. There's weirdness interspersed between tracks (must be a midwestern tradition), in the tracks, and in the lyrics. Singer Eric Fund Fournier actually sounds like LOVE's Arthur Lee on "Young and Restless." Cool. (TY)
(Gravelvoice Records, P. O. Box 2271, Bloomington, IN 47402)

BOYS FROM NOWHERE-"Beg/You Can Make It"

The A-side original is a great organ/fuzz '60's punk cut with snarling vocals and back-ups. The flip is a superior cover of an old RICHARD & THE YOUNG LIONS' classic. Hot. (JB)
(Young Lion--Box 3220 --Columbus, OH 43210)

BRAILLE PARTY - "Welcome to Maryland" LP

It'd be simplistic to compare this combo to the HUSKERS, but suffice to say that they both play extremely fast pop music. At that point the comparison ends, as BRAILLE PARTY play very cleanly, though they don't sacrifice a lot of power for doing so...just a lot of raunch. (TY)
(Fountain of Youth/Dutch East)

BRAIN DAMAGE - "Kill Dan White" EP

The title track of this four-song release has a loose, angry, experimental energy that reminds me of Wednesday nights at the Mab in '78. Synth and drums predominate on this one, but if you like diverse almost-experimental pop, you might find this sporadically interesting. They also have a strange cassette out. (SS)
(P. O. Box 11308, Man Post Office, San Francisco, CA 94101)

BURNT - "Where's My Head?" LP

The BURNT recorded this album on an 8-track machine in a basement somewhere, and the songs explore a variable-speed thrash style with growling vocals. It's a good piece of work, too; most of the songs are concise, to-the-point thrashers, and there's at least one mini-classic ("Garbage Can"). (SS)
(The Burnt, 47 Myrtle Ave., Midland Pk., NJ 07432)

CAMPER VAN BEETHOVEN - "Telephone Free Landslide Victory" LP

Eclectic really is an understatement; these guys go everything from ska to dirge to VENTURES-inspired instrumentals. There's even a tongue-in-cheek hippie version of BLACK FLAG's "Wasted." This one's not going to be easy to figure out, but it might just challenge you a little. (Dog)
(Independent Project Records, P.O. Box 60537, Los Angeles, CA 90060)

CANCEROUS GROWTH - "Late for the Grave" LP

CANCEROUS GROWTH do a respectable, but by no means brilliant, job with the mid- to fast-tempo thrash formula, replete with rebellious lyrics and gruff vocals. This kind of thing has been done before, but I really enjoyed their high-velocity numbers. Basically okay. (SS)
(Charlie Infection, 26 Eugene Rd., Burlington, MA 01803)

CAPITOL PUNISHMENT - "When Putsch Comes to Shove" 12"

More intense thrash from CAPITOL PUNISHMENT. They've been an unit for a long time, and it shows in the ultra-tight instrumental attack displayed here. The vocals are exceptionally gruff, lyrics are well-taken, and there are even glimpses of quasi-psychedelic elements (in "Elephant Man") and Euro-thrash (the guitar riff in "Broken Home"). Check it out. (JB)
(Stage Dive, 168 N. Blackstone Ave., Fresno, CA 93701)

CAUSTIC DEFIANCE - "Enough Talk" cassette

Those Stepe brothers will do anything to keep their names in print, even going to the outrageous length of putting a tape out. Decent garage quality sound here, and better-than-decent stop-and-go thrash. Funny "thanks to" and "a big fuck-off-and-die to..." on the enclosure. (TY)
($3 to Barry Stepe, 104 Greenbriar Ct., E. Peoria, IL 61611)

CHILD SUPPORT - "Come to Amerika" LP

When last we reviewed C.S., we weren't sure what direction they'd head musically. I'm still not sure; this is a pretty mixed bag of poppish-punk, new wave, experimentation, pop-rock, etc. Lyrics are above par in theme and intelligence, but this record will probably only appeal to the more open-minded or dance-oriented (not one on the same) folks. (TY)
(Neophlyte Records, 1620 Ashby Ave., Berkeley, CA 94703)

CODE OF THE WEST - "Dangerous Roadhouse Blues/ Another Sad Song"

How about a grungy country rock tune that sounds like an outtake of STIV BATORS singing with the DREAM SYNDICATE? (Dog)
(P. O. Box 9602, Berkeley, CA 94709)

DRI - "Dealing with It!" LP

The layoff and new drummer has not daunted DRI a bit. They're back as powerful as ever, with 25 songs as wickedly sharp as ever. There are a couple of slower metalish tunes (DRI are big with headbangers), but most are short sharp shocks, and include a couple of reworkings of tunes off their debut release. (TY)
(Metal Blade, 22458 Ventura Blvd. Ste. E, Woodland Hills, CA 91364)

DESCENDENTS - "Bonus Fat" 12"

Not only do you get the DESCENDENTS' classic "Fat" EP on this one, but also the two songs from their rare "Ride the Wild" 45 and an additional compilation track. This is hard-edged SoCal funnypunk at its best, and a welcome return to vinyl. May be the band's best record. (SS)
(New Alliance, P. O. Box 21, San Pedro, CA 90733)

DESTRUCTIVE YOUTH PATROL - cassette

Despite the cliched HC name, this transplant from Chicago has turned out quite a decent demo. Fine studio recording brings their thrash to life. It rips. (TY)
($2 to Todd, 2975 Twin Oaks Valley Rd., San Marcos, CA 92069)

DIJITS - "Whoop My Head" cassette

The second tape from these folks contains five studio tracks and some live material, and is no letdown from the high quality inventiveness of their premier outing. Punk with guts but incorporating weird changes that most post-punk bands utilize at the expense of rawness and exhuberence -- these guys keep it all. (TY)
($3 to 220 N. 16th, Mattoon, IL 61938)

DOCTOR'S MOB - "Headache Machine" LP

This band can be lumped, somewhat, into the same style as the WILD SEEDS, ZEITGEIST, NOT FOR SALE, and the TRUE BELIEVERS. In reality, this band is just a real cool guitar band with an excellent sense of melody. Personally, I wouldn't mind at all if they turned their raunch guitars up a little, but with their songwriting quality, it isn't that necessary. (Dog)
(Wrestler Records, 1900 Eastside, Austin, TX 78704)

TOMMY DOG - "Drop Dead!" EP

Side One features a couple of slower punk tunes with gnarly vocals and somewhat metalish overtones. Side Two is an unbearably long "freak out" a la IRON BUTTERFLY or some godawful downbeat band. (TY)
(422 W. Broadway, NY, NY 10012)

EMG - cassette

Unusual hardcore, where thrash meets industrial noise with sometimes inspired moments. There's straight thrash too, as well as FLIPPER-esque music. All in all, a band to reckon with, despite their garagy live recording. Very intelligent lyrics, too, showing that thrash can indeed be creative and manic today. Hey, they even incorporate surf music into it. (TY)
(209-1/2 E. Freeman, Carbondale, IL 62901)

EDGE - "Alternative Allston" EP

This one takes their last record one step further, because the band is harder and tighter than before. The title of this EP is ironic because the band does seem to have the same hard-charging structures as STIFF LITTLE FINGERS. Let's see what they can do with an album, now. (Dog)
(Throbbing Lobster, P. O. Box 205, Brookline, MA 02146)

EFFIGIES - "Fly on a Wire" LP

This band is walking the tighttrope of trying to delve more and more into rock and post-punk while maintaining the punk power of their earlier years. Overall, they manage to pull it off here, with the one or two less exciting tunes made up for by a tasteful cover of early JOY DIVISION's "No Love Lost." (TY)
(Fever/Enigma Records)

ROKY ERICKSON - "The Beast/Heroin"

This 12" single is reported to be going around at a pretty steep price, so people who don't consider themselves fans may want to think twice. But it does have some pretty cool tracks recorded live: the LOU REED cover is a little bit better because it doesn't seem to ramble as much. Nice psychobilly artwork by R.K. Sloan. (Dog)
(Live Wire Records, P. O. Box 1222, Santa Fe, NM 87504)

FADED GLORY - "Death Zone" cassette

Garage thrash meets industrial noise. Primitive sounds whacked out with rock'n'roll gusto, includes both studio and live recordings. Some songs are actually catchy, and I got to (I think) feel complimented by the tune "Reagan Dropped the Bomb (on Tim Y)." Crude, rude, and rockin'. (TY)
(Bob Seeman, 104 Rosedale Cir., Winston-Salem, NJ 27106)

GANG GREEN - "Skate to Hell" EP

The new refined GANG GREEN have a lot more metallic influences in this approach. A new band with Chris' vocals sounding different, is this still GANG GREEN?? Maybe GANG GREEN meetd AC/DC, but no longer is the maniac speed evident. Good guitar work, but craving the old band. You decide. (Pus)
(Taang, Box 51, Auburndale, MA 02166)

GARGOYLE SOX - "As the Master Sleeps" 12"

This band explores the same territory as England's SCREAMING DEAD -- this is atmospheric horror rock, albeit with much less of a rock energy. Of the five songs here, only "Pink Little Playhouse" combines catchy post-punk arrangements with GS's trademark twisted lyrics. A novel release. (SS)
(Metro America, P. O. Box 37044, Detroit, MI 48237)

GLORIOUS DIN - "Leading Stolen Horses" LP

A very well-produced and appropriately gloomy JOY DIVISION-influenced band. Don't know if this is your cup of arsenic, but if you're into such moods, then you'll be thrilled to death to pick this up. (TY)
(Insight Records, P. O. Box 5599, San Francisco, CA 94101)

GOVERNMENT ISSUE - "Give Us Stabb..." 12"

G.I. is flooding the market with quality DCHC. "Plain to See" is awesome, and though these live tracks vary a bit in sound quality, most are rippin'. Only minor metally digressions, as the pure punk sound predominates and dominates. (TY)
(Mystic Records, 6277 Selma Ave., Hollywood, CA 90028)

GRAND MAL - "Binge Purge" 12"

Abrasive, driving post-punk. Lots of guitar, sparse but full-production, rhythms, and depressed lyrics. Is there something"D.C." about this still? Perhaps, because despite the "down" aspects mentioned above, there is still an upbeatness to it all. Can't put my finger on it -- not sure I want to. (TY)
(Fountain of Youth, Dutch East)

HEAVY MENTAL - "Cabrini Green/I Like Girls Who Smoke"

This band includes late '60's pop-psych and rock influences, as did many fellow midwestern bands of that era itself. Sometimes it works, sometimes not. On the single it doesn't really click (too poppish), but on the free promotion tape you can write away for, the garage side of does come out much stronger. Different (now). (TY)
(Persistent Productions, P. O. Box 777, Evanston, IL 60204)

HYSTERIC NARCOTICS - "Wild As Soul/Such a Mystery"

Neo-'60's pop with a dash of psych. Reminds me a bit of the HOLLIES, with good vocals and harmonies, but not too much edge. (TY)
(28032 N. Clements Circle, Livonia, MI 48150)

INSULTS - "Thrasher Go Home" EP

There's a clutch of manic, ultra-fast thrash on this EP -- some of it well up to DRI speed and even faster. Admittedly, the recording could be hotter and much of the guitar wanking could have been excised, but this record contains enough unspoiled moments to make it well worthwhile. Good basic release. (SS)
(1213 Aspacia St., Muskegon, MI 49445)

LDS - "On the Cross" EP

LDS straddle the fence between two genres: portentous horror rock and mid- to fast-tempo thrash. Certainly a tight outfit, this band doesn't seem to have that sense for unique HC compositions -- probably because they don't really exploit the possibilities of either genre. Uneventful. (SS)
(LDS, 4645 Namba Way, Salt Lake City, UT 84107)

LIKE A HORSE - cassette

Unlikely name for a great thrash band. Actually, they're more than a thrash band, combining funk, rap, and lots of odds and ends, but all delivered with power, gusto, and a great gruff singer. Excellent. (TY)
($4 to Notley Hawkins, 1307 Parkridge Dr., Columbia, MO 65203)

LONE COWBOYS - "You Light Up My Life/Skulls Have Eyes"

Yes, it's really the DEBBIE BOONE schlock classic, but here adopted to a neo-rock format -- and with no small success. The flip, however, has a driving guitar sound and stands on its own as solid alternative rock. (They also have a recommendable cassette, "Streets of Poison," available; good material and excellent sound quality.) Good band. (SS)
(89 Bleecker St. #A, NY, NY 10012)

MIRACLE WORKERS - "Inside Out" LP

A 100% improvement over their recent 12", this rocks out. Lotsa fuzz, cool tunes, and even the organ isn't bad. Only beef I have with all these neo-'60's bands is the lyrics -- dumb boy/girl stuff. Otherwise, this is boss. (TY)
(Voxx, 2702 San Fernando Rd., Los Angeles, CA 90065)

N.O.T.A. - "N..O.T.A." LP

Hot shit! You thought their past records were great, well here's 19 tracks that are rockin', thrashin', imaginative, and catchy. The slower songs have a catchy, early '77 pop-punk sound, and the thrash just rips. A good mix which shows that NOTA are expanding their boundaries and coming of age as a style to U.S. hardcore. (RS)
(Rabid Cat, P. O. Box 49263, Austin, TX 78765)

NEGATIVE FX - LP

Even though this is ancient material from a band long gone, it is representative of one of Boston's finest outfits at its time. Holding the distinct Boston characteristics heard in GANG GREEN, SSD, DYS, and more, NEGATIVE FX packed strong musical combustion with hoarse vocal deliveries. Rapid, powerful, and totally enjoyable, NFX is a classic Boston band, but this should have come out at its time before all the duplications arose. (Pus)
(Taang, Box 51, Auburndale, MA 02166)

NEW BREED - "1001 Suburban Nights" EP

One of the East Coast's new wave of neo-Mod groups. I personally like raucous Mod blasting with a flailing guitar, but these are precisely the qualities that NEW BREED lack. They spend too much time on melodies and harmonic vocals, and ignore the all-important crunching sound. Aspiring mods should spend less time listening to the late JAM and more time listening to the early WHO and the debut singles by the JOLT, PURPLE HEARTS, and CHORDS. (JB)
(570 Beech Lane, Paramus, NJ 07652)

NO FX - EP

At times metallish thrash, at times straightahead. Young and undeveloped as far as individual sound goes, this is a fairly generic Mystic-type release, giving a new band a starting chance to get some attention and develop. Okay. (TY)
(Mystic Records, 6277 Selma, Hollywood, CA 90028)

OUTLETS - "If I Were the One/Can't Cheat the Reaper"

The OUTLETS are aiming for FLAMIN' GROOVIES territory on this one, but it didn't really hit it on the nose. Instead of the songs changing along with melodic leads and galloping rhythms, it gets mixed up in its own tweeness and gets nowhere fast. Check out their comp. tracks first. (Dog)
(One Way Productions)

OTTO'S CHEMICAL LOUNGE - "Spillover" LP

Is this the "fusion" music of punk? OTTO'S CHEMICAL LOUNGE pound out these eight songs, and depending on whether or not you view this as a plus or minus, incorporate funk, jazz, rock, etc. into the tunes. Personally, I find it a bit annoying, especially on the covers of the GROOVIES' "Slow Death" and the classic rocker, "Shakin' All Over." I'll take the originals, straight up, thank you. (TY)
(Homestead Records)

PARTY OWLS - "Rock Out!" EP

Hard, medium-tempo thrash seems to be PARTY OWLS' forte, though I was far more enamoured of their goofy/retarded lyrics. Of the five tracks here, "Competition Skank" kicks up the requisite energy to be a winner; the other songs just sit there. Still, an above-average, entertaining release. (SS)
(Robert Rice, 2510-1/2 Kingston #1, Houston, TX 77019)

PLASTICLAND - flexi

PINK FLOYD-ish psych from the Milwaukee monsters -- says there's three songs on the label, but really it's just one plus some noise. Comps inside latest issue of... (TY)
(Bucketfull of Brains, 70 Prince Georges Ave., London SW20, ENGLAND)

PSYCHODRAMA - "Traumarama" cassette

Mykel Board loves this band. (TY)
($5.00 to Brett Kirby, 4833 Walney Rd., Chantilly, VA 22021)

PSYCLONES - "Cult Leader Gang-Raped by Disciples" cassette

Rapid-fire '77-ish experimental synth punk, a la SCREAMERS or early TUXEDOMOON. There's a definite edge to both the music and lyrics, and although the songs are long and repetitious, there's a mania that sustains interest. Dark, but not overwhelmingly depressing. (TY)
(Ladd-Frith, P.O. Box 967, Eureka, CA 95502)

? AND THE MYSTERIANS - "Dallas Reunion Tapes/ 96Tears Forever" cassette

This reunion was recorded last year with all original members intact. This is the band that helped define the sweaty, cheesy, punk sounds of the late '60's which later inspired a ton of other bands. This recording is full of their old fire, and any true fan of the LYRES, FLESHTONES, or any new underground garage bands must have this tape. (Dog)
(ROIR, 611 Broadway, #725, NY, NY 10012)

RAMONES - "Bonzo Goes to Bitburg/Daytime Dilemma"

Continuing along with political/topical material, The RAMONES hit on Ronnie's trip to the German cemetary with SS dead. The song (B-side is off LP) is a medium tempo rocker, a catchy tune that grows & grows & grows & grows & GROWS on you! Great! (TY)
(Beggar's Banquet, UK)

RANCID VAT - "Rulebreakers Rule" EP

Wrestling Hardcore, folks. Yep, all you pencilneck geeks will wanna snap this mutha up to show how on top of things ya really are. Musically, good blues meets punk. Enjoyable. (TY)
(Brilliancy Prize, 321 #1 Bedrock Dr., Everett, WA 98203)

SEX MUTANTS - "Escape from Society" EP

This band combines the sneering sarcasm of punk with bursts of mid-tempo energy, and it's the humor that makes this effort interesting. The frantic "Running Wild" contains some powerchord abrasiveness; the other five tracks lack a distinctive punchiness. Not great, not bad. (SS)
(Rag Records, P. O. Box 914, Florence, SC 29503)

SPLAT CATS - "5 Big Ones" EP

Poppy garage band with '60's bubblegum sound meets '60's punk. Organ sound and lightweight guitar characterize their "teen sound." Okay cover of "These Boots are Made for Walking." (TY)
(Bloodbath Records, 30 Brantford Pl., Buffale, NY 14222)

SHITHAUS - "Live Crush" cassette

Billing themselves as an "industrial hardcore half-breed," I'd say they're more on the industrial side of life. While there are some post-punk influences, the noise/mechanical factor is predominant. This is a "live" tape, and well-done, if you're into modern pain. (TY)
(Jon Spencer, 333-1/2 Williams St., Providence, RI 02906)

STEVE STILETTE & THE SWITCHBLADES - "It's a Bogus Life" EP

Another great Florida garage punk band. I don't know if this breed of trashiness and psychosis is a by-product of the heat and humidity down there, but for some reason that state produces a lot of entertaining outfits with semi-retarded lyrics. These guys sound more than a little like the ANGRY SAMOANS, which is the highest sort of compliment. (JB)
(Razor, c/o Ray McKelvey, 4554 Tunis St., Jacksonville, FL 32205)

TEXAS INSTRUMENTS - "More Texas Instruments" EP

Another guitar/garage effort from Austin and this one delivers more into the area of GREEN ON RED and a harder MEAT PUPPETS. I even detect a little bit of a Doug Sahm influence on the vocals. There's a real nice mixture of raunchy guitars and psychedelic structure, but these guys are great live. (Dog)
(Longhead, 604 Genard, Austin, TX 78751)

TOILING MIDGETS - "Dead Beats" LP

This band had former members of SLEEPERS and NEGATIVE TREND, and this record was released after they had broken up for a couple of years. A very hard band to peg, because they play too slow for the punks and too loud for everybody else. But they had a great thundering guitar sound that was mixed with delicate, chiming pieces that had a dreamy quality to it. (Dog)
(Thermidor Records, 5618 Central Ave., Richmond, CA 94804)

VARIOUS ARTISTS - "Alive and Kicking" EP

This mini-comp proves the D.C. scene is indeed alive and kicking with six tracks, all by different bands. The standards are solid all-around, though the songs by MARGINAL MAN, UNITED MUTATION, and GRAY MATTER seemed especially impassioned. Good record. (SS)
(WGNS Recordings, 4407 Rosedale Ave., Bethseda, MD 20814)

VARIOUS ARTISTS - "Bands on the Block" LP

From the graphic look of the cover, and band names, I would've thought this was a largely punk record. Not so. Fully 2/3 of it is various forms of new wave -- some listenable, a lot not. It's only with the last eight or so tracks on Side 2 that we get some punk, with cuts from many bands previously not recorded, such as HICKOIDS, SHOCKHEAD, CRIMINAL CREW, HAPPY DEATH, IDEALS, and JEFFERSONS (ex-DICKS minus Gary). Mixed bag. (TY)
(Matako Mazuri Records, P. O. Box 4084, Austin, TX 78765)

VARIOUS ARTISTS - "Cursed Earth" cassette

A bizarre East meets West combo. One side contains D.C. area bands (EXHUMED LUNCH, SPASTIC RAT, MALICE, G.I., UNITED MUTATION, etc.) and the flip are all from Albuquerque, New Mexico (JERRY'S KIDS, AKA, WONGS, and more). Slightly uneven in sound equalization, but overall, it's an enjoyable thrash/noise experiment. (TY)
($3.50 to Testite c/o J. Hardin, 915 Tramway Lane, Albuquerque, NM 87122)

VARIOUS ARTISTS - "Drinking is Great" EP

Four of the Northwest's best thrash bands put together on a 7" with excellent, powerful production. POISON IDEA, still one of the raspiest, gnarliest thrash bands, careen through a track called "Laughing Boy." And both LOCKJAW and FINAL WARNING have crunching, muscular tracks, while the song by E13 draws more from the ANGRY SAMOANS. Buy this record now. (Dog)
(Fatal Erection, 1515 South East 44th, Portland, OR 97215)

VARIOUS ARTISTS - "Du-Beat-E-O" LP

From an underground movie which stars JOAN JETT, TEX (of the HORSEHEADS), Derf Scratch (FEAR), and El Duce (MENTORS). Includes incidental music, dialogue, and some pretty good tunes from SOCIAL DISTORTION, TEX AND THE HORSEHEADS, MENTORS, JOHANNA WENT, and a killer track from DR. KNOW. Although there are some cool tracks here, it's not the kind of thing you're going to slap on the turntable too often. (Dog)
(Mystic Records, 6277 Selma Ave., Hollywood, CA 90028)

VARIOUS ARTISTS - "No Enemies, Please!" cassette

A domestic U.S. comp featuring VATICAN COMMANDOS, VERBAL ASSAULT, CAPITLE, LOST GENERATION, SACRED DENIAL, PLASTIC FANGS, and CANCEROUS GROWTH from the East; BURNING WITCHES and MINISTRY OF TRUTH from the West; and TOEJAM from the Southwest. Good sound quality and good studio production are the call of the hours, as are the performances themselves. Well done. (TY)
($4 to Mothers Comps, P. O. Box 687, Randolph, MA 02368)

VARIOUS ARTISTS - "Sanitized for your Protection" cassette

A whole range of anarcho music, mostly in the British aanarchist band tradition, but also including sparse post-punk, poetry, and semi-industrial -- all of it coming off pretty well. RAF PUNK, ICONOCLAST, INDIREKT, HAGAR THE WOMB, DECADENT FEW are among the choices. Some disparity in sound quality, but most is up to snuff. Good job. (TY)
($3 to Entertainment Tapes, P. O. Box 3092, Orange, CA 92665)

VARIOUS ARTISTS - "Thrasher's Digest #1" cassette

A U.S. compilaton consisting of IBEX, VOA, BUTT ACNE, JUVENILE BEHAVIOR, BEDLAM, AOD, MAGGOT SANDWICH, LONELY CROWD, and MUTES. Varying sound quality and musicianship, but overall an okay comp. (TY)
($3.50 to Patrick Houdek, 403 Greenbriar Rd., Carterville, IL 62918)

VOLCANO SUNS - "The Bright Orange Years" LP

This band features Peter Prescott of MISSION OF BURMA, and is indeed reminscent of those days, but this is a little less tame and more likeable. They are being touted as the "new HUSKER DU," which I'd like to avoid doing but it's incredibly hard not to. Nevertheless, the V.S.'s are unto themselves in imagination and talent. This record is fabulous. (RS)
(Homestead, 81 N. Forest Ave., Rockville Center, NY 11570)

WORLD WORLD WORLD WORLD WORLD WORLD WORLD WORLD WORLD

ABREACTION - "Prepare for War" cassette

At times, this is rather usual mid-tempo Brit-punk, with some of the intros being more exciting than the body of the song itself. But then at times they surprise with their sudden bursts of extra excitement and energy. Also, this is a live tape of this anarcho-punk band, and a studio might produce a much livelier product. (TY)
(c/o Simon, Llysfaen, Springvale, Rainford, Merseyside, WA11 8PB ENGLAND)

ALIED SEX FIEND - "Acid Bath" LP

ALIEN SEX FIEND's musical style concentrates on a gritty, vaguely spooky rock/post-punk approach without any discernable emphasis on songwriting. Nine songs appear here. Only the rockabilly-tinged, "Boneshaker," connects with its up-front percussion and psychotic echo effects. Nothing special here at all. (SS)
(Epitaph Records)

AMEBIX - "Arise" LP

As if a soundtrack for a ultra-bizarre horror treat, AMEBIX scorches down with a deep haunting sound while the guitar and bass churn out some cauldronistic spells of eerie havoc. Vocals are booming and strong, pushing with character, and "Arise" is superbly recorded and shows the improvement of the AMEBIX sound, still as powerful as ever. One of the best of 1985. Get it! (Pus)
(Alternative Tentacles, ENGLAND)

ANTI - "Dynamite Kids" EP

Highly produced and accomplished pop-punk with punch. Catchy songs are the hallmark, done in the older but quite powerful punk style; this four-songer from Japan (not the L.A. group) is excellent. (TY)
(R.B.F. Records, JAPAN)

PHILLIP BOA & THE VOODOO-CLUB - "Philister" LP

Tim might say that "this sounds like KILLDOZER meets COLIN NEWMAN watching an SPK video en route to a concert by KING SUNNY ADE." Suitably confused? Join the club. This is highly original, intensely percussive music that defies categorization; some of the tracks, like "Ostrich" and "Soul on Ice," have really grown on me. Real good. (SS)
(Dombergstr. 4, 5800 Hagen 1, W. GERMANY)

BOSKOPS - "Lauschgift" LP

Totally excellent melodic punk/thrash record. This, their second LP, is no letdown at all, cruising along the autobahn at 120 km/hr, powered by non-stop punk fuel. No knocks, no sputtering -- great ride. (TY)
(Mulleimer, dist by Sasquatch, Eisenacherstr. 73, 1000 Berlin, W. GERMANY)

BILLY BRAGG - "Life's A Riot, Etc." LP

Again, Mr. BRAGG returns with more of his biting social commentaries set to punky folkish music. Whether the themes are overtly political (like the cover of "What Side are You On") or more personal (like "Richard"), the lyrics will delight, and unless you demand the full sound of a traditional band, you'll probably find the music stimulating, too. (JB)
(CD Records, 1230 Grant Ave., Suite 531, San Francisco, CA 94133)

CAMPING SEX - LP

Cleanly produced but noisy post-punk. Most of the songs are pretty dirgy, with a few that are quite driving. The music itself is powerful and churning, although I found the vocals a bit on the annoying side. (TY)
(Max Mulleer, Bermannstr. 97, D-1000 Berlin 61, W. GERMANY)

CELIBATE RIFLES - "Quintessentially Yours" 12"

The first U.S. release of Australia's contains 8 tracks from their first Aussie 7" and LP. Half super rocking punk a la early SAINTS or RADIO BIRDMAN, and half hard-edged ballads. (TY)
(What Goes On?, Dutch East)

CHARTA 7 7 - "Sista Dansen" LP

This, CHARTA 77's second album, continues in the fast punk/occasional thrash groove they've established. Mostly tuneful material with a steady (sometimes too much so) beat, chorus backup singing, and every now and then a song that jumps out from the rest. Good, but not awesome. (TY)
(Uproar, Floravagen 20c, 773 00 Fagerstr., SWEDEN)

CONTINENTAL KIDS - "Finale/Living Dead"

The A-side is an unbearable, slow, long, tedious bluesy number never to be heard again. The flip is more in a melodic but tough punk style -- okay, but not at all exciting. Disappointing. (TY)
(Beat Crazy, JAPAN)

CONTRAZIONE - "Cineocchio!" 12"

As with many other of the current crop of Italian HC bands, there's definite jazziness to their music, as well as totally gnarly vocals, tight musicianship, and plenty of emotion and political awareness. Both male and female vocals lead the charge. (TY)
(Blu Bus Records, Gianpiero Capra, S.D. Consulata 5, 11100 Aosta, ITALY)

D.N.A. - 12"

Swedish exhiliration, wild and chaotic delivering speedy punches with gruff graunched-out vocals. In the tradition of the SHITLICKERS and ANTI-CIMEX, D.N.A. push a rapid pace with enough energy to keep it all together, odd guitar leads and strong bass surges are the prominent highlights as this outfit terrorizes in mayhemic melodies. (Pus)
(Bullshit Records, Brana 571 00, Nassjo, SWEDEN)

DAMNED - "Phantasmagoria" LP

A beautiful cover photograph greets your eyes to this slice of horror harmony in gothic punk. Smooth, melodic, with that big audience appeal, yet still holding those eerie dealings of the DAMNED. The raw craziness might be gone, but what exists taunts you with robust rhythms. Surprising how a band that could do "Neat Neat Neat" does a spaghetti western-type ballad in "Shadow of Love." Again, this isn't punk -- or is it? (Pus)
(MCA, ENGLAND)

DEADLESS MUSS - "I Will..." EP

The ultra-gruff vocals on a lot of Japanese hardcore may seem tedious reading about or cliche to some, but you really have to hear them to "appreciate" this new standard. D.M.. provides a good example, backed by a wired and loose aggregation. Good. (TY)
(D.I.S. Records, JAPAN)

DECLINO - "Fresia" LP

Utterly frenzied, like most Italian bands, DECLINO utilize a guitar sound which is somewhat less full than the typical powerchord thrash approach. Song quality varies from cut to cut, but the best material (like the live version of "Vita") shows the class of this distinctive outfit. Committed, and often pleasing. (SS)
(Belfagor Records, C.P. 18252, Firenze 18, ITALY)

DEL MONAS - "Dangerous Charms" LP

Backed by the MILKSHAKES' raunchy guitar sound, this trio of shoutin' femmes are a treat (except every song is about "boys boys boys"!). But in a way, this rippin' LP is a rip itself, as eight of the 16 tunes herein appeared on their two 7" EPs. Why??! LINK WRAY's title track is covered with gusto, making it the highlight of the previously unreleased tracks. (TY)
(Big Beat, 48-50 Steele Rd., London NW10, ENGLAND)

DIRTY SCUMS - "Dirty Songs" LP

Belgiun hardcore with a gritty whining guitar sound, fast to medium paced aggression attacking 12 songs with hoarse vocals. Reminds me of earlier punk melodies and ideas. (Pus)
(Dirty Records, c/o D'Ooghe, Ricksteenweg 25, 8060 Zwevezele, BELGIUM)

G.R.B. - cassette

Positively awesome attacking thrash a la DRI or MDC. This band is highly politically motivated (see Spain report this issue), and their music reflects their anger and commitment. Send $2 for the tape and $1 for their zine, Drama Del Horror. Nails. (TY)
(APDO 96004, 08080 Barcelona, SPAIN)

GEPOPEL - "Paracide" EP

GEPOPEL don't beat around the bush; they beat the bush to death. Ultra-high energy thrash with virtuosic chord changes is this band's stock-in-trade, and this eight-tracker consistently plumbs that style with skill. Easily up to the standards of the better Dutch outfits. In other words, first-rate. (SS)
(Erosplantsoen 18, 1131 WL Volendam, HOLLAND)

HIGH CIRCLE - "Rabbia" EP

HIGH CIRCLE stick to a well-disciplined mid-tempo thrash style on most of these six songs, resulting on listenable (and rather staid) hardcore. But "Lucida Follia," the standout track here, approaches the domain of RAW POWER with its frenetic instrumental attack and spirited vocals. I'd like to hear more of this power in future recordings, but I still recommend this 7". (SS)
(Guiliano Calza, Via Vallebona 28, 00168 Roma, ITALY)

HH MILCH - cassette

Kind of a lighter RAMONES sound, almost folky at times, or perhaps it's a dash of Merseybeat thrown in. Garagy but clean production. (TY)
(Ulan-Bator Tapes, Fuhlsbuttler Str. 104, 2000 Hamburg 60, W. GERMANY)

INFERNO - "Son of God" EP

Fast, ferocious and fun in the INFERNO tradition. These German maniacs tear it up and spit it out in a furious thrash slaughter. Crazed guitar bitings with forceful vocals make this another unique platter. And on a U.S. label. (Pus)
(Subvesive, P. O. Box 552, Ft. Lauderdale, FL 33302)

JANITORS - "Chicken Stew/Devil's Gone to Whitley Bay"

Both sides sound very similar, employing noisy slide guitar over a rat-a-tat rockin' beat, combining post-punk pop with r'n'b. Interesting neo-noise. (TY)
(In Tape, Unit 3, 104 Northenden Rd., Sale, Cheshire, ENGLAND)

KRUNCH - "Mys & Kel" LP

The second release from this Swedish group really clears the sinuses. On the "Blapopsida," they produce more of the killer thrash that characterized their debut, although their head-numbing instrumental attack, gravelly vocals, and short, piercing guitar solos are occasionally undermined by too much chaos or too little tunefulness. The "Bopsida" combines this approach with lengthier and more innovative musical sections; a crunching wall of noise and hilarious lyrics make "Free Fuck" sound like BELFAGORE meets the MEATMEN. (JB)
(Massproduktion, Box 2035, 85002 Sundsvall, SWEDEN)

LAITZ - "Balance of Power" cassette

The stereo guitar sound adds interest to this tape of incendiary thrashers, which boasts first-rate songwriting, good lyrics, and a shitload of excitement. In fact, the instrumentals remind me of DIE KREUZEN's first EP. An exemplary effort!! (SS)
($2 to Neils de Wit, Erosplantsoen 18, 1131 WL Volendam, HOLLAND)

LEATHER NUN - "506" 12"

The NUN has done another one worth mentioning. They cover WIRE's "506" and pull it off quite well, except it's not the hottest WIRE song to begin with. But most noteworthy are the two songs on the B-side -- "Fly Angels Fly" and "I'm Alive." There are basic rock'n'roll riffs reminscent of early STOOGES and RADIO BIRDMAN. Cool lyrics, too. (RS)
(Wire Records, P. O. Box 32-5710365, Stockholm, SWEDEN)

LEBEN & LEBEN LASSEN - "Saledes Elskede..." EP

LEBEN & LEBEN exploit a nifty and unique guitar sound on this EP -- it's all refined treble, and remarkably effective. Unfortunately, the band doesn't do as much with their sound as they could; "Nightmare" rates as a cool change of pace HC number, but the other tracks don't fare as well. All in all, an okay record. (SS)
(Lumbyholmved, 5792 Arslev, DENMARK)

LOODS - "Hard Mouse" EP

Medium-to-fast paced punk and thrash. Pro production, good tunes, and occasionally innovative changes make for good listening. Trad punk with melody is their forte, and they do it well. (TY)
(R.B.F. Records, JAPAN)

MAU MAUS - "Nowhere to Run" 12"

Well-produced, mid-tempo punk that's both emotionally unmoving and unmemorable for me. None of the four tracks made flail in any way, although "In Unity We Fall" did have me moving my hands in the air with its upbeat airs and choruses. (TY)
(Red Rhino, ENGLAND)

MEKANIK DK - "Der Liebe Auf Der Spur/Das Weisse Beist"

This is a fan club only release limited to 300 copies. Some of this is a little sappy, but most of it is exciting, post-punk style rockers with charging saxophone and guitar rhythms. (Dog)
(MDK Fanclub, Postfach 123, 1000 Berlin 61, W. GERMANY)

MURDER INC. 3 - "There is no After" 12"

Start off with a blistering attack of grinding guitar and total speed composition in "Uniforms," to the powerful grinding surge or "Why I" which is reminscent of early IRON CROSS. Then over to the start/stop chaotic action of "Stoer Zonder Stud" and this Dutch band really catches your attention. They've combined lots of variations and different styles to make this a highly enjoyable record. (Pus)
(Dark Productions, P. O. Box 387, 8440 AJ Hferenuffn, HOLLAND)

NEGAZIONE - "Condannatt a Morte..." EP

Banzai! Italian thrash merchants explore the realm of 1000 MPH monumentous speed and aggression. Zazzo vocals scream and cry out in a wild frenzied manner as the zooming mayhem is dished out in sonic drum smahings and well delivered guitar licks. The total blitzkrieg approach of DRI, it has rhythm and quickness. Great release. (Pus)
(Guido Sassola, Via Cortemilia 25, 10126 Torino, ITALY)

OIGASM - "Enkele Reis Nunspeet" cassette

Despite the band's name, this resembles Oi only in the grungy arrangements. Instead, this tape features about a half an hour of inventive thrash with hilarious lyrics conveniently translated into English. The recording is basic, but clear and often quite powerful. I look forward to more from this outfit. (SS)
($2 to Neils de Wit, Erosplantsoen 18,1131 WL Volendam, HOLLAND)

PANDEMONIUM - "Wir Fahrer Ins Grune" EP

The third release by this Dutch thrash ensemble, this EP continues the full-tilt, no-holds-barred, 10,000 MPH barrage of rapid fury that holds a meaner pace than DRI. This is what you thought was fast when you turned up the speed on the turntable. Quick and exhilirating. (Pus)
(Limbabwe, P. O. Box 1680, Venlo, HOLLAND)

PIN PRICK - cassette

An enjoyable earlyish punk-sounding band containing two guys and two gals. Some of the tracks contain that characteristic Franch drum machine/punk sound, while others are more traditional -- all of which are garage in nature and energetic. Fun and interesting, despite the sometimes 50/50 sound quality. (TY)
($2 to Punx Zine, Blaine Pascal, 1 Rue D'Assalit, 31500 Toulouse, FRANCE)

RATTUS - "Ihmiset on Sairaita" EP

A bit more of the metalish power sound seems evident on this release. This doesn't come across in wanking solos (none, thank God), but in the repetitive and somewhat slower (for RATTUS, who are still fast by most standards) song structures. Still, it's a powerful, tight release, a prelude to their (hopeful) US tour next summer. (TY)
(Ann & Archie Records, P. O. Box 151, SF-00141 Helsinki, FINLAND)

ROTTING CARCASSES/WUT - split LP

ROTTING CARCASSES showcase a bright, fast HC sound augmented by clean and basic production -- resulting in a pleasant dose of good German material. On the other hand, WUT show more inventiveness with their BUZZCOCKS-style guitar figures and spoken breaks, even though they mine the same general style. I enjoyed this LP, even though I find it difficult to pick out any standout tracks. (SS)
(Dist. by Sasquatch, W. GERMANY)

SS - "The Original" LP

I've heard this is one of Japan's earliest thrash bands, and this posthumous release was recorded live in 1979 to prove the point. Results: totally ripping, ragged-ass, no holds barred thrash. Besides the clear vinyl, collectors will seek this for its small pressing (500 made), but anyone else will want it 'cause it shreds! (TY)
(Alchemy Records, no address)

SAMURAI - "I'm A Person, Not a Number" 8"

This band consistently comes up with outstanding (and expensive to produce, I'm sure) picture sleeves and mediocre vinyl. Actually, the two A-side tunes are a bit better than previous tracks, but the flip and accompanying flexi are just so-so (at best) pop-punk. (TY)
(No address, JAPAN)

SCREAMING TRIBESMEN - "Move a Little Closer" 12"

A U.S. release of this pop/punk Australian neo-60's band's two early 7"ers (both reviewed previously). (TY)
(What Goes On?, Dutch East)

SHONEN KNIFE - "Burning Farm" cassette

An all-girl trio from Japan that plays your basic ultra-simple garage-pop. It's that early '60's garage/Mersey sound with punk fuzz guitar and pop female harmonies. Charming, but perhaps only 'cause they're women. (TY)
($3.50 to Box 7154, Olympia, WA 98507)

SO WHAT - "Injustice" 8"

A one-sided release with sloppy, generic thrash noise. The drumming is the weakest link, but otherwise it's a decent first outing. (TY)
(D.I.S. Records, JAPAN)

STOMACH MOUTHS - "Don't Put Me Down/Wild Trip"

Crazed vocals are the highlight of this tight rockin' group, with both sides demonstrating pretty up-tempo snarlin' teen punk in a '60's vein; SEEDs are a bit influence musically. Boss. (TY)
(Stefan Kery, Stallg. 11 A 7 tr.,Upplunds, Vasby, SWEDEN)

U.K. SUBS - "This Gun Says" EP

Metal/rockish punk. I played this three times (kept being distracted by the phone), and only one track, "Speak for Myself," has made any impact. Otherwise, it's fairly standard punk. (TY)
(Fallout Records, ENGLAND)

VAMPIRE - "Dance Band/P.O.P."

While both sides of this release have that funkified dance rhythm, both are listenable in that they maintain an aggressive beat, fairly unproduced guitars, and good shouting. Reminds me of middle-period GANG OF FOUR. Okay. (TY)
(Beat Crazy Records, 25-Tanaka Kitaharunacho, Sakyo Ku, Kyoto, JAPAN)

VARIOUS ARTISTS - "Ground Zero" cassette

Quite an undertaking, this tape contains 40 cuts of bands from just about every country where punk flourishes. The sound quality and choice of material is good and hot, and comes with a zine as well. A project well worth supporting and enjoying! (TY)
($5.50 to Boonz, Fracc: Costa Bella #923 Ave. B, Enveneda, B.C., MEXICO)

VARIOUS ARTISTS - "Na Eller Aldri" EP

This is a superior hardcore release from Norway. It includes both relatively well-known bands (SISTE DAGERS HELVETE, and SKUTT INNLEGESE) and more obscure outfits (KAFKA PROCESS, ANGOR WATT, LANDSSIUK, and PSYKISK TERROR), but that musical standard is almost uniformly high. PSYKISK TERROR's cut is particularly outstanding; it sounds a lot like TERVEET KADET's better material. (JB)
($2 + IRC to X-Port Plater, Mandals Gt. 1, 0190 Oslo 1, NORWAY)

VARIOUS ARTISTS - "Trousers in Action" EP

A four-band, four-song sampler from the Australian zine of the same name (comes with issue #14). Most all of the groups (POSITIVE HATRED, SUICIDE SQUAD, BOX OF FISH, and VIGIL-ANTI) play slow punk/post-punk with rhythmic appeal and rawish yet clean guitar sounds. Good idea. (TY)
(c/o Phantom Records, 373 Pitt St., Sydney NSW 2000, AUSTRALIA)

VERTICAL HOLD- "Bio-Hazard/The War that Time Won"

Another excellent pop-punk release from VERTICAL HOLD. The A-side is the catchier of the two, employing choruses, driving medium-tempo rhythms, and snappy snappy vocal hooks. Memorable. (TY)
(12 Benhurst Ave., Hornchurch, Essex, ENGLAND)

WILLARD - "Vanguiard/The End"

The first WILLARD record I've been able to get my mitts on, this picture disc displays power pop with early punk energy and drive. I get the feeling that DAMNED fans would appreciate this more than I. (TY)
(Box Records, JAPAN)

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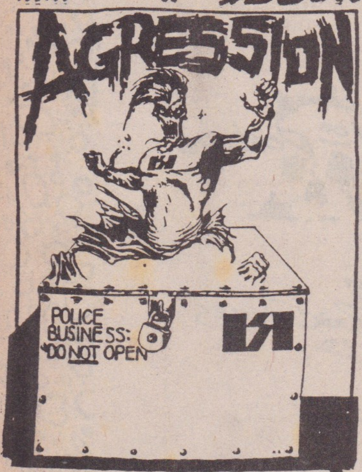

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- 27 Kansas City, Kansas
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- 29 Indianapolis
- 30 Kenosha, Wi.
- 31 Milwaukee, Wi.

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- 8 San Francisco
- 13 Seattle
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- 17 Sacramento, Ca.
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